

Saturday 7 April 2018

Amateur Photographer



Fujifilm X-H1
Image-stabilised flagship
aimed squarely at **pro shooters**

**12-page
BUYING
GUIDE**
591 cameras
& lenses listed
& rated

Passionate about photography since 1884

Mirrorless bargains

We find the best-value
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from only £500

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scores
with AF**

Why we love its first
AF lens for DSLRs



**Lightroom
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Smarter **photo edits** for
pro-looking people shots

**Merrie
England**

Simon Roberts on
shooting the English

Win big with nature shots Full details of APOY's wildlife category

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Photographer credit: Eren Sarigul



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The big story in photography over the past decade has been the introduction and growing popularity of mirrorless cameras. While 'mirrorless' may be an awful name for this type of camera (though no decent alternative has materialised) the cameras themselves are anything but awful. Every camera brand now has its own mirrorless system, but they couldn't differ more

in their design philosophies, target audience and features. This new breed of cameras comes in all shapes and sizes – great for consumers, but a potential minefield when it comes to choosing the right system. This week we look at a range of mirrorless camera options at different price points and spell out the pros and cons of each. If you're thinking of making the switch I hope this makes your decision easier. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© DAVID QUEENAN

Port Edgar by David Queenan

Fujifilm X-E2, 10-24mm, 6.5 sec at f/11, ISO 200

This industrial landscape scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer David Queenan. He tells us, 'Port Edgar marina in South Queensferry, Scotland, offers a good viewpoint of the rail bridge framed underneath the span of the road bridge. The

forecast looked promising for a sunrise combined with calm conditions and a high tide – perfect for capturing reflections of the bridges. As it's only 15 minutes from my house I managed to sneak out with my Fujifilm X-E2 for a quick visit before I started work for the day.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.



BIG picture

Final moments of Sudan, the last male northern white rhino

National Geographic photographer Ami Vitale has captured the last tender moments of the life of Sudan, a northern white rhino, as he's comforted by wildlife ranger Zachariah Mutai before he passed away on Monday, 19 March.

Devastatingly, Sudan, who was 45 and died from age-related complications, was the last male

northern white rhino in the world.

In 2009 he had been transferred, with three fellow northern white rhinos, from the snowy Dvur Králové Zoo in the Czech Republic to a conservancy in the warm plains of Kenya, in a last attempt to save the subspecies. Ami Vitale had the privilege of following and documenting their journey. Sudan had lived a long, healthy life. He had been an inspirational figure, helping to raise awareness about rhino conservation.



NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Fotospeed Photographer of the Year Announced

Farmer-turned-photographer Amy Bateman has been chosen as Fotospeed's Photographer of the Year. She takes home a Canon A2 printer, £500 worth of Fotospeed inkjet paper and a day of one-to-one bespoke tutoring with award-winning photographer and photography journalist, Doug Chinnery. The winning image (above) shows Fell Ponies on the Helm in Cumbria.

£7 photo of Jesse James could be worth £2m

A rare photo of notorious American outlaw Jesse James – bought for just £7 via eBay – could be worth at least £2 million. Justin Whiting, from Spalding, bought the image last July and has since had it scrutinised by various photography analysts, with experts believing it to be genuine.

NASA wants your photos of clouds

NASA is inviting citizen scientists to submit images of clouds for its Clouds and the Earth's Radiant Energy System (CERES) project. Up to 10 of your photos per day can be submitted via the GLOBE Observer app until April 15. NASA will use the photographs to compare to its own images taken with satellites.

World's largest Solid State Drive launched

Nimbus Data has announced the ExaDrive DC100, the largest capacity (100TB) solid state drive (SSD) ever produced. With more than 3x the capacity of its nearest competitor, the ExaDrive DC100 is said to draw 85% less power per terabyte. It's available to select customers now, and should be on general release in summer.

Nikon film-maker kit is out – but only in US

Nikon has launched a \$5,500 'film-makers kit' – but for now it will only be available in the US. Videographers get a D850, AF-S Nikkor 20mm f/1.8G ED, 35mm f/1.8G ED, and 85mm f/1.8G lenses, a spare rechargeable battery, the ME-1 stereo microphone, the ME-1 wireless Bluetooth microphone and an Atomos Ninja Flame 4K external recorder/monitor.

Words & numbers

*Photography
is truth*

Jean-Luc Godard
Film director

30,000

Number of pro and amateur
photographers gathered across
The Photography Show's four-
day event this year

SOURCE: THE PHOTOGRAPHY SHOW, 2018 RESULTS



The Wes-Anderson inspired picture 'Emile', winner of the Open Portraiture category and UK National Award



Sony names Open category winners

AN IMAGE taken by British photographer Nick Dolding has been announced as the winner of both the Open Portraiture category and UK National Award at the 2018 Sony World Photography Awards.

The image, 'Emile' (see above) was selected by an expert panel of judges to win two prizes – the best single image entered by any photographer in the Open Portraiture category,

and the best single image by a British photographer entering any of the Awards' 10 Open competition categories. The Open categories are available for entry by anybody, and is judged on a single image (the Professional category takes into account an entire body of work).

Nick Dolding wins digital imaging equipment from Sony, and his pictures will be published in the

2018 Awards' book and shown at the Sony World Photography Awards Exhibition in London (20 April–6 May). He will also be invited to attend the London Awards ceremony in April, where he competes against the other nine Open category winners to become the Open Photographer of the Year, winning \$5,000.

An advertising photographer with over 30 years of experience, Nick Dolding works from his studios in Shoreditch. Previously shortlisted in a number of different awards, he has also worked on many campaigns for well-known brands in the world.

The overall winners of the Awards will be announced on 19 April. As well as the Open and Professional categories, there is also a Youth category (for photographers aged 12–19) and a Student Focus category (for photography students). An exhibition which displays all the winning, shortlisted and commended images will be shown at Somerset House in London, until 6 May.

This year the competition has attracted 320,000 entries from more than 200 countries – a record for the Awards.



Manuel Armenis's 'Old friends' won the Open Street Photography Award



Leica is Photo London partner

FOR THE third year running, Leica has been announced as the sponsor of Photo London.

As a sponsor, the company will be hosting the Leica Collector's Lounge, where visitors to the fair will be able to see a never-before-seen, exclusive exhibition by Magnum photographer Bruce Gilden called 'Farm Boys and Farm Girls USA'.

Visitors will also be able to attend book signings and learn about Leica's product range and history.

Photo London will take place between 17 and 20 May at Somerset House in London. This year, over 100 of the world's leading galleries will be exhibiting.

For more information and for tickets, visit photolondon.org.




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Venus Optics announces ultra-wideangle prime

 THE WORLD'S widest rectilinear f/2.8 lens for mirrorless APS-C cameras has been announced in the form of the Laowa 9mm f/2.8 Zero-D lens. It is the third in the line-up of Laowa 'Zero-D' lenses, all of which feature excellent control of the optical distortion often found with ultra-wideangle lenses.

Weighing just 215g and being only 53mm long, this compact and light lens comprises 15 elements in 10 groups with two aspherical elements and three extra-low dispersion elements. According to Laowa, this optical design successfully minimises both distortion and chromatic aberrations, while delivering superb optical performance from corner to corner.

With a 35mm equivalent focal length of around 13mm (113° angle of view) and a fast maximum aperture of f/2.8, the lens is targeted towards astro, landscape and low-light photographers. Other features include a 7-blade



The wideangle Laowa 9mm f/2.8 Zero-D weighs only 215g


aperture system, maximum magnification of 1:7.5 and 12cm minimum focusing distance. A 49mm filter thread is included for the addition of screw-in filters.

It's similar in optical design to the existing Laowa 7.5mm f/2 lens for Micro Four Thirds and 15mm f/2 Zero D for Sony full-frame mirrorless. However, by limiting the

maximum aperture to f/2.8, Venus Optics has made a lens that's almost as small as its Micro Four Thirds sibling.

Available to buy in Canon EF-M, Sony E and Fuji X mounts, the Laowa 9mm f/2.8 Zero-D lens is expected to start shipping from early April. The retail price is currently set to be around £499.

52MP Light L16 camera launched

 LIGHT has announced the UK launch of its L16 camera: a pocket-sized camera with 16 different lenses.

The L16 features many small lenses and sensors that lie at 45° angles across a flat plane. With each shutter release, 10 or more lenses capture the same scene from slightly different perspectives.

After the shot is taken, the L16 assesses the zoom level and chooses a combination of its 28mm, 70mm and 150mm modules in each shot, merging them together to create a high-resolution 52MP still image. Because a 3D depth map of every scene is generated, using the L16 means you can adjust depth of field and focal plane after taking the shot. Light also says noise reduction is a perk of using 10 cameras at once.



The L16 assesses each lens's shot, fusing them to create a high-resolution 52MP image

On the back of the camera is a 5in Full HD touch-sensitive screen. The L16 uses Android software, making it operate a little like a smartphone. It is now available in the UK for £1,850. For more information, see <https://light.co/>.

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive.
This week we pay a visit to April 1935



This week, we rewind to 1935. It's an already tense time in Europe, but things were about to get a whole lot worse, as we'll see in next week's column. Anyway, AP readers were distracted from the gathering storm by a fun feature on cruising holidays, which only the more affluent ones could have afforded – lots of lambs rock up in this issue too, as it's spring, right? According to the editor's letter, 'the desire to buy new apparatus is one of the signs of Spring amongst amateur photographers...' Some things will never change, and we should definitely use the word 'apparatus' more often in AP. Lots of interesting newfangled gear is talked about, including the catchily named Speedex Compur with f/4.5 Apotar lens from Agfa and a new electronic light meter from The Camera Co. (where are they now?); meanwhile, Dollond & Aitchison, now known as a national chain of opticians, was busy flogging its lightweight binoculars. More AP tomb raiding next week.



The issue carried an interesting feature on cruising holidays

Exhibition

Life with the Kennedys

Photographs by Mark Shaw

We owe a lot of what we know about the Kennedys to celebrity photographer **Mark Shaw**. This exhibition gives access to never-before seen images

Life with the Kennedys: Photographs by Mark Shaw runs at Proud Central, London, until 6 May 2018. Entrance is free. For more details, visit www.proud.co.uk.

Life magazine photojournalist Mark Shaw had privileged access to the Kennedy family during the period when John F Kennedy progressed from Senator through to his early presidency. The images he made show America's most-loved First Family at work and at play: Jackie swinging their daughter Caroline out over the water close to their holiday home at Hyannis Port in Massachusetts, JFK walking alone through the sand dunes, a more formal portrait of the pair in the yellow sunroom at the White House, and a superb

picture of Jackie relaxing at the Senate's desk, for example.

Shaw began photographing the Kennedys in 1959 when he was asked to shoot a series of intimate portraits of Jackie for a photo essay interestingly entitled 'Jackie Kennedy – a Front Runner's Appealing Wife'. Over time he developed a strong rapport with the couple and their children and went on to become the family's unofficial photographer. Many of the pictures he took reveal aspects of the Kennedy's domestic life, and show the great affection

'Shaw's images depict the Kennedys looking relaxed and glamorous'

that JFK had for his family. They also show the devotion Jackie had to fashion – she was undoubtedly one of the greatest style icons of the last century, and versions of her oversized sunglasses are still in popular demand today.

Shaw began his professional photographic career in New York City shooting for *Harper's Bazaar*, and other notable magazines including *Mademoiselle*. He was first and foremost a fashion and advertising photographer and his assignments often required him to work with high-profile subjects such as Elizabeth Taylor, Joan Miró and Audrey Hepburn (his images of Hepburn were published in *Charmed by Audrey: Life on the set of Sabrina*). During the 16 years he worked for *Life* magazine he produced 27 front covers and contributed to more than 100 stories. Unsurprisingly he was undaunted by the prospect of photographing the Kennedys, and his relaxed approach shows in the work. The pictures from this period (1959–63) show a sense of optimism, and a belief in the American Dream.

As we all know, this optimism came to an abrupt end on 22 November 1963 when JFK was assassinated as he and Jackie rode in a procession through Dealey Plaza in downtown Dallas, Texas. Shaw was deeply affected by the loss of his friend and distanced himself from photography soon afterwards – although a book of his time with the Kennedys, *The John F Kennedy: A Family Album* was

Taken in the White House, this is one of the most well-known images of the Kennedys





This image of Kennedy walking through the dunes was JFK's favourite picture of himself



Jackie Kennedy swinging their daughter Caroline, near their Massachusetts holiday home

released in 1964 and then reprinted (with additional colour images) in 2000. Shaw died in 1969 at the age of just 47 – the circumstances surrounding his death would make a book in themselves. After his death most of his work was placed in storage where it remained for more than 40 years. Thankfully, in 1996 Shaw's son David, and David's wife, Juliet, jointly founded The Mark Shaw Photographic Archive, which has brought his work back into the public eye. Their efforts have resulted in the wonderful photo book *The Kennedys: Photographs by Mark Shaw*, as well as various exhibitions and chances to purchase prints from the archive.

To mark the 55th anniversary of JFK's assassination, Proud Central in London is

hosting an exhibition entitled 'Life with the Kennedys: Photographs by Mark Shaw' (22 March – 6 May). The show will include JFK's favourite picture of himself – the aforementioned shot of him with his back turned to the camera, walking through the dunes at Hyannis Port – which is rumoured to have been on display in the White House through multiple presidencies. Shaw's images depict the Kennedys looking relaxed, glamorous and totally in control. History tells us that their private lives were not quite as carefree as these photographs seem to suggest (there have been entire books written about the 'Kennedy curse') but nonetheless they make for fascinating and even uplifting viewing.



Also out now

The latest and best books from the world of photography



Outdoor Photographer of the Year: Portfolio III

By Various, Ammonite Press, £25, 208 pages, hardback, ISBN 978-1-78145-330-8



Now in its seventh year, this global competition celebrates landscape, wildlife, nature and adventure photography. From a damp, misty forest in Yorkshire to a sohal surgeonfish in the Red Sea, and a

bighorn sheep in Canada, the winning pictures are as varied as they are inspiring. This year more than 18,000 entries were submitted from 60 countries, with Mikolaj Nowacki taking the overall title (and a £3,000 Fjällräven Award) for his picture of a sailor braving significant rollers in the Baltic Sea. It was Nowacki's first trip on a yacht in such conditions, and you get the feeling it could easily have been his last. His picture, like all of the others, is well presented and beautifully reproduced, with plenty of room for text in the form of extended captions. The book features more than 150 winning and commended entries, so there's something for everyone.

★★★★★ Tracy Calder

Battleship Island

By Makiko, Dewi Lewis, £30, 116 pages, hardback, ISBN 978-1-91130-622-1



In 2015 photographer and author Makiko was granted permission to enter the restricted zone of Battleship Island (also known as Gunkanjima). Just off the coast of Nagasaki in Japan, it was once densely populated, being home to 5,300 people. The

attraction was coal, extracted from undersea mines during Japan's Industrial Revolution. By 1974 petroleum had replaced coal in Japan, and the mines were shut, forcing the islanders to leave. Space on boats departing for the mainland was tight and many belongings were left behind. Makiko felt haunted by what she found here, and her gritty black & white pictures have a definite eeriness. Here is a place that nature is steadily reclaiming: plants cling to walls and vines tumble out of buildings. Now and then, archive images show the place bustling with life, but they only serve to make Makiko's pictures more disturbing.

★★★★★ Tracy Calder



Viewpoint Andy Westlake

Finally Canon seems to be getting its mirrorless act together with its newly released EOS M50 – but surely, there's a lot more to come

A few weeks ago, the highly respected Japanese business news publication *Nikkei Asian Review* reported that Canon has finally realised it needs to make its mirrorless cameras appeal to as broad an audience as possible, even if that means eating into its own DSLR sales. According to Masahiro Sakata, president of Canon Marketing Japan, the firm must 'actively roll out products for a growth market even if there is some cannibalisation'. This reflects the fact that while the Japanese market for interchangeable lens cameras fell by 10% in 2017, mirrorless sales grew by 29.2%. Separately, at the firm's corporate strategy conference on 6 March, Canon CEO Fujio Mitarai said 'We will go on the offensive and work to expand our sales in the mirrorless camera market, which is exhibiting remarkable growth.'

These comments followed the launch of the EOS M50, Canon's new mirrorless camera that for the first time offers a similar feature set and design to the firm's entry-level DSLRs, at a not-dissimilar price. Previously the firm's simple, viewfinderless low-end EOS M-series models have offered little appeal beyond the point-and-shoot market; thankfully the M50 is very much better.

While it's positioned as an entry-level model, I've found the EOS M50 to be very likeable. Canon has become highly accomplished at making small cameras that handle well, a useful skill which sometimes seems to elude those camera makers that come from an electronics background, such as Sony and Panasonic.

Just as importantly, the EOS M50 is technically capable too, thanks to the latest version of Canon's Dual Pixel CMOS sensor that enables phase-detection autofocus across the entire image area. Crucially, this works really well with EF-mount DSLR lenses via the EF-EOS M mount adapter. So existing Canon DSLR owners can use their existing lenses and won't immediately need to buy a whole new set, which obviously adds to the camera's appeal.



The EOS M50 competes directly with DSLRs

'The stage is surely set for a serious mirrorless camera to emerge'

What are Canon's future plans?

Of course, what many photographers would really love to know is if Canon will take its new-found enthusiasm for mirrorless to a higher level, and make a serious full-frame competitor to Sony's popular Alpha 7 models. Canon is already using full-frame Dual-Pixel CMOS sensors in its high-end DSLRs such as the EOS 5D Mark IV, so the key technology is there. Physically the mirrorless EF-M mount has almost exactly the same specifications as the Sony E-mount, in terms of the internal diameter and flange distance from the mount to the sensor; hence a full-frame sensor should fit.

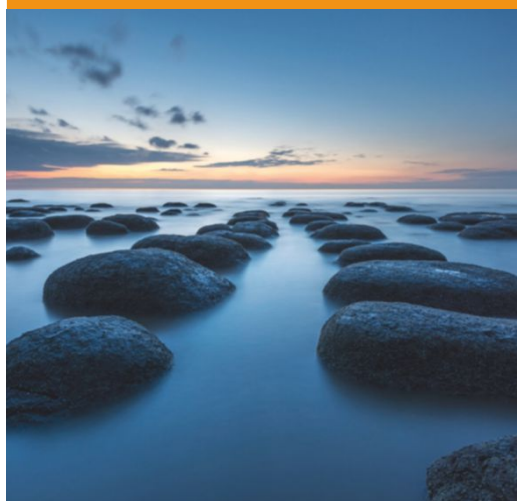
Perhaps not everything is in place quite yet: for example Canon needs to develop a larger, higher-resolution electronic viewfinder. It's also got to do much better with its native EF-M lens line-up, rather than relying on its legacy range. But the stage is surely set for a serious mirrorless camera to emerge, perhaps at Photokina in September.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for *Digital Photography Review*, writing numerous lens and camera reviews.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 54 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 10 April



© JAMES ABBOTT

Fix long-exposure problems

Slowing shutter speed can cause exposure headaches. James Abbott has the cure



Canon EOS M50

Will Canon's new entry-level mirrorless tempt new buyers away from its DSLRs?

Printing technique

We reveal how to ensure your shots look as good on paper as they do on screen

Olympus PEN E-PL9

Audley Jarvis puts Olympus's entry-level mirrorless model to the test

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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© MICHAEL TOPHAM

Best bargain

Panasonic Lumix GX80 with 12-32mm f/3.5-5.6 lens

Key Features

- **Sensor** 16MP Micro Four Thirds
- **Sensitivity** ISO 200-25,600 (ISO 100-25,600 extended)
- **Continuous shooting** 8fps
- **Video** 4K @ 30fps
- **Rear display** 3in, 1.04-million-dot LCD touchscreen
- **Viewfinder** 2.76-million-dot Live View Finder

Mirrorless bargains

Getting into mirrorless cameras, or upgrading, needn't cost the earth. **Audley Jarvis** finds some of the best body and lens deals for your budget

The mirrorless camera market has grown exponentially in the past 10 years since the Panasonic Lumix G1 and Olympus PEN E-P1 effectively kick-started the genre. Since then, virtually all the major camera brands have joined the market and consumers have enthusiastically bought into the concept, lured by the promise of smaller, lighter and richly featured cameras that don't compromise on image quality. As a result the contemporary mirrorless market is well served by everything from cheap entry-level models for under £300 to professional-grade and luxury models costing in excess of £5,000. For anyone looking to buy their first mirrorless camera – or upgrade an existing one – the market is awash with choice.

While we all probably aspire to be the proud owner of a shiny new Leica M10 or top-of-the-line Sony A9, few of us have a spare £5,000 to spend. Desirable as they

might be, such exotic models are beyond the budget constraints of most mirrorless camera buyers. While many prospective buyers on the hunt for a new camera already have a specific model in mind and simply save up until they can afford it, many others take the approach of setting themselves a budget and doing their research to find the best possible model they can afford. With that in mind, we've identified what we consider to be the best three mirrorless camera and lens packages currently on the market at the £500, £1,000 and £1,500 price brackets.

We've taken a number of things into consideration. Build quality, features, performance and overall image quality all feature highly as you'd expect. However, we've also looked at current high street prices for many models and compared them to the initial launch price. Please note that prices were checked at the time of going to press, but they may change.

RELEASED in 2016 with a launch price of £600, the Lumix GX80 and 12-32mm kit lens package is available for around £499.

There are, of course, cheaper mirrorless packages on the market. The Lumix DC-GX800 (£379 with 12-32mm kit lens), Olympus PEN E-PL8 (£449 with 14-42mm kit lens) and Fujifilm X-A10 (£299 with 16-50mm lens) all have their individual merits. As entry-level models, however, they lack some of the more advanced features found on the distinctly mid-range GX80. For example, the GX80 is the only camera equipped with an electronic viewfinder (EVF), and only model to offer built-in 5-axis image stabilisation (IS).

Older models

There are a number of older mirrorless cameras that can still be picked up for under £500. Notable contenders in this category include 2014's Lumix DMC-G7 which, similar to the GX80, comes with an EVF and 4K movie-recording abilities, and can be picked up for £499 with a 14-42mm kit lens. Some users may prefer the larger, DSLR-style ergonomics of the G7 over the rangefinder-like GX80; with its vari-angle LCD display and dedicated microphone port the G7 is also better suited to video capture. However the GX80 benefits from the addition of built-in 5-axis IS – something the G7 lacks unless you're using a stabilised lens with it. Similarly, the Sony Alpha 5100 and Alpha 6000 also date from 2014, yet can be picked up for around £449 and £499, respectively, complete with an 18-55mm kit lens. On the plus side both Sony cameras come with a 24MP APS-C sensor, which offers more resolution, too. On the flipside, only the Alpha 6000 is equipped with an EVF, and neither Sony cameras offer 4K video support.

In our review of the GX80 ('Panasonic Lumix DMC-GX80' in AP 28 May 2016) we

ins under £500



described how Panasonic hit on a 'Goldilocks formula' with the GX80 – not too big, not too small and not too expensive. This still holds true two years on. While the soon-to-be-released GX9 is undoubtedly more advanced, at just under £800 with a 12-32mm kit lens it's considerably more expensive.

At its heart the GX80 employs the same 16MP Micro Four Thirds sensor used in many other contemporary Lumix cameras released between 2015–2017, including the DMC-G7, DMC-GF7 and DC-GX800. One notable difference, however, is that the GX80 has had its optical low-pass filter removed, theoretically maximising the amount of fine detail it can capture. In practice, however, we found the difference to be relatively minor. The GX80's 16MP sensor is paired with a Venus Engine image processor that has been tuned to reduce sampling artefacts such as aliasing and moiré, and it is highly effective at it.

Another highlight of the Panasonic Lumix GX80 is its dual image-stabilisation system. This system combines 5-axis in-body IS with 2-axis optical IS when paired with a compatible lens. This affords up to 4.5 stops of shutter-speed compensation. Autofocus is taken care of via a 49-area contrast-detect system that covers almost the entirety of the viewfinder. In addition, autofocus performance is further enhanced by Panasonic's own Depth from Defocus technology when the GX80 is paired with a compatible Panasonic lens.

The rear LCD display can still be tilted, and it also benefits from touchscreen functionality. Other notable features include Panasonic's 4K Photo Mode and Post Focus modes along with the usual array of features such as digital filters, time lapse functions and built-in Wi-Fi connectivity.

The GX80 has a dual IS system, ideal for wildlife shots
Panasonic DMC-GX80, 100-400mm,
1/200sec at f/6.3, ISO 800



Sub-£500 alternatives

Olympus OM-D E-M10 Mark II with 14-42mm f/3.5-5.6 lens **£469**

Key Features

Sensor 16.1MP Micro Four Thirds
Sensitivity ISO 200-25,600 (ISO 100 extended)
Continuous shooting 8.5fps
Video 1,080p Full HD at 60fps
Rear display 3in, 1.04-million-dot LCD touchscreen
Viewfinder 2.36-million-dot EVF

Much like the Lumix GX80 the Olympus OM-D E-M10 Mark II is another mid-range mirrorless camera that has fallen substantially in price since its release in the latter half of 2015 – from £649 at launch to under £500 now. As an enthusiast camera the E-M10 II comes equipped with a range of useful features, including built-in 5-axis IS, twin control dials, touchscreen functionality and an electronic shutter. Unlike the GX80 though there is no support for 4K video capture, with the E-M10 II's video capabilities topping out at 1,080p Full HD. While the E-M10 II is not weather-sealed, the build quality is nonetheless impressive, with its magnesium-alloy construction lending it a premium feel in the hand.



Fujifilm X-A10 with XC 16-50mm f/3.5-5.6 OIS II lens **£299**

Key Features

Sensor 16.3MP APS-C
Sensitivity ISO 200-6400 (ISO 25,600 extended)
Continuous shooting 6fps
Video 1,080p Full HD at 30p
Rear display 3in, 1.04-million-dot, 180° tilt LCD
Viewfinder None

Released at the start of 2017, the X-A10 is an entry-level mirrorless camera that's both stylish and easy to use. Built around a 16.3MP APS-C sensor, the X-A10 benefits from Fuji's excellent colour reproduction technology and is compatible with all Fujinon X-mount lenses. While there's no EVF, the rear display flips up by 180°, which makes light work of taking selfies. Physical controls are kept to a minimum to keep operation simple, and there's no touchscreen functionality either. That said, the X-A10 does offer raw capture alongside the full range of 'PASM' exposure modes for more advanced users.



Sub-£1,000 alternatives

Olympus OM-D E-M10 Mark III with 14-42mm f/3.5-5.6 EZ lens **£699**

Key Features

Sensor 16.1MP Micro Four Thirds CMOS
Sensitivity ISO 200-25,600 (ISO 100 extended)
Continuous shooting 8.6fps
Video 4K at 30fps
Rear display 3in, 1.04-million-dot tiltable LCD touchscreen
Viewfinder 2.36-million-dot EVF

If your budget can't stretch to the £1,000 mark, the OM-D E-M10 Mark III is a generously featured cheaper alternative. It does fall slightly short of the X-T20 in some areas – most notably sensor size/resolution and its reliance on a contrast-detect only autofocus system – but the E-M10 III has the better of the X-T20 in other areas. The X-T20 lacks the E-M10 III's built-in 5-axis IS technology that provides up to four stops of shutter-speed compensation. The E-M10 III benefits from greatly enhanced touchscreen functionality, with the ability to change key settings and navigate the in-camera menu.

Canon EOS M5 with 15-45mm f/3.5-6.3 IS STM lens **£899**

Key Features

Sensor 24.2MP APS-C CMOS
Sensitivity ISO 100-25,600
Continuous shooting 7fps
Video 1080p Full HD at 60fps
Rear display 3in, 1.62-million-dot tiltable LCD touchscreen
Viewfinder 2.35-million-dot EVF

The EOS M5 is Canon's first serious attempt at an enthusiast-grade mirrorless camera. Built around a 24.2MP APS-C sensor and DIGIC 7 image processor, the M5 also benefits from Canon's proprietary Dual Pixel AF, which uses on-sensor phase-detection technology to deliver speedy and accurate focus. While Canon's proprietary EF-M lens range remains comparatively sparse, it is possible to mount regular EF lenses via an EF-EOS M Mount Adapter (£99).

The EOS M5 and compact 15-45mm kit zoom package can now be picked up for around £899.

Best bargains under



Fujifilm X-T20 with XF 18-55mm f/2.8-4 R LM OIS lens

Key Features

- **Sensor** 24.3MP APS-C X-Trans CMOS III
- **Sensitivity** ISO 200-12,800 (100-51,200 extended)
- **Continuous shooting** 8fps (14fps via electronic shutter)
- **Video** 4K at 30fps
- **Rear display** 3in, 1.04-million-dot touchscreen LCD
- **Viewfinder** 2.36-million-dot EVF

RELEASED in the first quarter of 2017, the X-T20 is a mid-range mirrorless camera that's primarily aimed at enthusiasts and borrows some of its key hardware from Fujifilm's flagship X-T2 (£1,434 body only). As its name suggests, the X-T20 is essentially a scaled-down alternative to the X-T2. Despite being barely 12 months old, the cost for an X-T20 and 18-55mm kit zoom has fallen by £100 since launch, making it great value.

The sub-£1,000 mirrorless market is hugely competitive, and the X-T20 faces some pretty stiff competition, not least from the likes of the Olympus OM-D E-M10 Mark III and PEN F. The Lumix GX9 also looks like it could emerge as a serious rival. That said, the X-T20 excels not only in terms of its design, but also its handling, performance and overall image quality. At the recently held 2018 Amateur Photographer Awards the X-T20 walked away with the coveted Consumer Mirrorless Camera of the Year prize.



£1,000

As mentioned, the X-T20 borrows some of its key components from the X-T2, most notably the 24.3MP APS-C X-Trans CMOS III sensor. This employs Fujifilm's proprietary X-Trans pixel array that's designed to reduce the sensor's susceptibility to false colour artefacts, which in turn allows the optical low-pass filter to be removed. With 24.3MP of resolution and no low-pass filter the X-T20 is every bit as capable of resolving fine detail as the flagship X-T2. Indeed, image quality between the two cameras is all but identical.

In addition to sharing its sensor, the X-T20 also borrows the X-T2's advanced hybrid autofocus system. This can be set-up as either a 13x25 grid for 325 individual AF points, or as a 7x13 grid for 91 AF points. In the former configuration the X-T20 provides 169 on-sensor phase-detection AF pixels in the centre of the frame bordered on either side by contrast-detect points, while the latter employs 49 phase-detection points, again bordered by contrast-detect points. In addition to manual focus and AF-S, the X-T20 also offers five custom AF-C modes to enhance the focus tracking performance of moving subjects. With focus acquisition times in the region of just 0.06sec, the X-T20 isn't likely to miss a shot either, however fleeting the moment.

Handling

Handling has long been a trump card for Fuji's X-series cameras, and the X-T20 continues this trend. The finger grip and thumb rest provide a secure and comfortable grip over the camera, while the X-T20 further benefits from dual control wheels along with a good spread of physical buttons including five user-customisable function buttons. As with other X-series models, the X-T20 features milled dials on the top-plate for changing shutter speed and exposure compensation, and for switching between exposure modes.

On the back of the camera the tiltable rear display offers some touchscreen functionality, although this is limited to selecting a focus point or browsing captured images while in playback mode. You cannot use it to change settings or navigate the in-camera menu. Above the rear LCD display sits a 2.36-million-dot EVF that provides 100% coverage at a magnification of 0.62%.

While the X-T20 lacks the weather-sealing of the X-T2, it still feels very much like a premium camera thanks to solid construction and die-cast magnesium-alloy top and base-plates. In terms of styling it's almost a carbon copy of the X-T2, albeit noticeably smaller and lighter.

You can select a focus point using the rear touchscreen
Fujifilm X-T20, 23mm,
1/2200sec at f/4, ISO 200

Bargain buys

Buying second-hand

If you want to make your money go as far as possible, it is worth considering buying a second-hand camera. This enables you to get a camera that would otherwise be outside of your budget. If you buy from a reputable dealer these cameras would have been thoroughly checked and, if required, serviced too. You should also get a short guarantee of between three to six months. The savings from buying second-hand can be huge. A brand new Fujifilm X-T2 body, for example, will set you back around £1,450, but can be picked up second-hand in near-mint condition for under £1,000. Likewise, we've found second-hand examples of the 42.4MP full-frame Sony A7R II for as little as £1,500. Brand new, you can expect to pay closer to £2,400.

Third-party lenses

While most entry-level and mid-range mirrorless cameras are bundled together with a kit lens (usually a standard zoom) you can opt to buy them in body-only form too. If you go down this route and want to save additional money on a lens, then it pays to know about some of the third-party options open to you. Sigma, for example, makes a range of fast primes for Micro Four Thirds and Sony E-mount cameras. Highlights in this range include a 19mm f/2.8 DN prime, 30mm f/2.8 prime and 60mm f/2.8 DN prime – each of which retails for about £149. Those looking for a fit-and-forget travel zoom on the other hand might find use for the Tamron 18-200mm f/3.5-6.3 Di III VC (£349) which is available for Canon and Sony mounts, or the Tamron 14-150mm f/3.5-5.8 Di III (£479) for Micro Four Thirds mount. At the other extreme are the Samyang fast primes such as the 50mm f/1.2 AS UMC CS (£319) and Samyang 50mm f/1.4 AS UMC (£309-340), which are available in just about all mirrorless standards. Be aware that these are manual focus only.

Older & refurbished models

If you're not bothered about owning the most up-to-date camera, search for an older model. By 'older' we mean cameras that have been succeeded by newer models, or in some cases discontinued altogether but which some shops (preferably reputable ones that don't deal in grey imports) still have in stock. Likewise, hunting down a refurbished camera can also save a lot of money. Many refurbished cameras are simply cameras that have been taken back to the shop by purchasers suffering from buyer's remorse. Just be sure to check that any camera being sold as 'refurbished' has been serviced by the original manufacturer and not a third party.



Best bargains under £1,500

Sony Alpha 7II with FE 28-70mm f/3.5-5.6 OSS lens

Key Features

- **Sensor** 24.3MP full-frame CMOS
- **Sensitivity** ISO 100-25,600 (ISO 50 expanded)
- **Continuous shooting** 5fps
- **Video** 1,080p Full HD at 60p
- **Rear display** 3in, 1.22-million-dot LCD
- **EVF** 0.5in, 2.4-million-dot EVF



SINCE the release of the original Alpha 7 in 2014, Sony's pioneering full-frame mirrorless range has undergone three major revisions and branched out to include A7S high-sensitivity variants and A7R high-resolution models. Baseline Sony Alpha 7 models have traditionally underpinned these and, as such, are positioned by Sony as all-rounder cameras designed to deliver enthusiasts with a finely judged balance of resolution, flexibility and user-customisation.

Sony has recently announced the successor to the A7 II in the shape of the A7 III. While resolution remains almost identical the newer model does bring quite a number of improvements, most noticeably to the AF system, image-processing speeds and general performance. However at £1,999 body-only, the A7 III is set to be considerably more expensive than its predecessor. There are no immediate plans to discontinue the A7 II once the A7 III arrives, and it's likely to remain in the range for the foreseeable future.

The upshot of all this is that if you're looking for a bargain, then look no further than the A7 II. Despite launching with a body-only price of £1,599 it's now possible to pick one up along with a 28-70mm f/3.5-5.6 OSS FE lens for around £1,399. Given that the 28-70mm lens on its own retails for around £400 that's a massive saving.

The A7 II is built around the same 24.2MP full-frame sensor as the original A7, and also gets the same BIONZ X image processor. Together, these facilitate a native sensitivity range of ISO 100-25,600 with an expanded setting equivalent to ISO 50. Continuous

shooting, meanwhile, maxes out at 5fps. While there's no support for 4K video capture, the A7 II does provide an impressive array of 1,080p Full HD and 720p HD options to choose from, with the option to save video files in AVCHD, MP4 and XAVC S formats. In addition, the A7 II also supports S-Log 2 gamma in order to retain the maximum dynamic range for enhanced colour grading at the post-production stage.

Notable highlights

A useful feature of the A7 II is 5-axis in-camera IS, providing up to 4.5 stops of shutter-speed compensation. There's a 124-point hybrid AF system that employs 99 phase-detection points alongside 25 contrast-detect points for impressively speedy focus acquisition.

While the rear display lacks any touchscreen functionality, the tiltable 3in, 1.22-million-dot LCD display is impressively sharp. Above the display sits a centrally positioned 0.5in, 2.4-million-dot OLED EVF that provides 100% coverage. In terms of build quality, the A7 II benefits from a solid magnesium alloy construction and is dust and weather sealed. The A7 II has a larger, deeper handgrip than the A7 and the shutter button has been repositioned to fall more easily within reach.

Image quality is very good. While the A7 II retains its optical low-pass filter to combat moiré, the 24.3MP sensor is able to capture impressive amounts of fine detail. Dynamic range also impressed us, with the A7 II peaking at 13.37EV at ISO 100 while maintaining over 11EV between ISO 50 and ISO 1600.

Sub-£1,500 alternatives

Olympus PEN-F with 14-42mm f/3.6-5.6 EZ ED lens £1,099

Key Features

- Sensor** 20.3MP Micro Four Thirds
- Sensitivity** ISO 80-25,600
- Continuous shooting** 10fps
- Video** 1,080p Full HD at 60fps
- Rear display** 3in/1.04-million-dot vari-angle LCD touchscreen
- Viewfinder** 2.36-million-dot OLED EVF

The PEN-F is a super-stylish mirrorless camera that's designed to ape the look and feel of the classic 1960's Olympus half-frame rangefinder camera of the same name. With good looks and a solid, all-metal construction the PEN-F is equipped with a 20.3MP Micro Four Thirds sensor that is capable of excellent image quality, especially at lower sensitivity settings. Other notable highlights include a 2.36-million-dot EVF, a vari-angle touchscreen display, built-in 5-axis IS and 1,080p Full HD video recording. Although it hasn't dropped in price since its 2016 launch, it remains a relatively low price to pay.



Fujifilm X-E3 with 18-55mm f/3.5-5.6 OIS Mark II kit lens £1,049

Key Features

- Sensor** 24.3MP APS-C X-Trans CMOS III
- Sensitivity** ISO 200-12,800 (ISO 100-51,200 expanded)
- Continuous shooting** 8fps (14fps via electronic shutter)
- Video** 4K at 30fps
- Rear display** 3in, 1.04-million-dot touchscreen
- Viewfinder** 0.39in, 2.36-million-dot EVF

The X-E3 has a great deal in common with the X-T20, with the main differences being ergonomic rather than internal. The X-E3's EVF is positioned to the side and the rear LCD display is fixed in place rather than tiltable. As with the X-T20, touchscreen control is limited. However Fujifilm has added 'touch gestures', which allows you to assign predetermined functions and access them by swiping the screen. Released at the end of 2017 with a £1,249 launch price, the X-E3 and 18-55mm kit lens package has already fallen by £200, making it great value.





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Between the acts

In his new book, *Merrie Albion*, photographer **Simon Roberts** surveys a country looking towards an uncertain future. He talks to **Oliver Atwell**

Perhaps the best artworks are those that are able to encapsulate a sense of time, place and identity. Back in 1922, James Joyce published his masterwork *Ulysses*. The writer's intention was that if Dublin were wiped off the map by war, the city could be constructed piece by piece using his book as a guide. In his new book, *Merrie Albion*, which charts the 10-year period between the collapse of New Labour and the Brexit vote, Simon Roberts has curated a series of images that perfectly capture contemporary Britain. Each image details our attempts to carve out

some sense of identity for ourselves, whether it's by taking part in war re-enactments, gathering in parks or lining the streets to honour dead soldiers. But as we all know, Britain is a fractured nation – one actually uncertain of its collective identity and, most importantly, what the future holds. If we're being honest the nation is currently gazing into the turbid fog of an unknown future. The Brexit vote, no matter what you think of it, is the most significant event in the country's recent history, and it's this spectre that haunts the pages of *Merrie Albion*. The seeds of the book began to flourish during one of Simon's

Right: Diamond Jubilee Celebration, Craven Vale estate, Brighton, East Sussex, 2 June 2012

Below: Goodman Park Polling Station, Slough, Berkshire, 6 May, 2010



previous projects called *We English*, which found Simon travelling across the country in a motorhome between 2007 and 2008 and creating a series of tableaux that captured people engaged in a series of diverse leisure pursuits. It was during this time that Simon noticed that he was building a number of images that presented an interesting perspective of a particular political period.

'I could see that it was politics that was having the most influence over what was happening economically and socially, so I decided I need to continue making work and think about the way I was making pictures,' says Simon. 'I needed to keep a consistency of style over the next few years so that at some point



I could bring the work together.

‘That meant I began responding to certain things that were happening around Britain that I felt would have some historical significance. My previous projects, such as *We English* and *Pierdom* were about making work around a general theme; they weren’t built around the idea of reporting, whereas here I began trying to respond to specific events, sort of in the way a journalist would. I wanted to look at something like Margaret Thatcher’s funeral but take a step back and present a kind of distant panoramic view of the event.’

While the social and political climate of Britain has been subject to critique by many photographers before him, Simon was keen to

provide a unique aesthetic perspective that would stand out from what he sees as the ‘British tradition’. Rather than adopting the close-up, street-based approach of photographers such as Martin Parr, Dougie Wallace or Chris Killip, Simon instead creates images that appear almost as if they were theatre sets. They perfectly blur the line between landscapes and social documentary and in that sense have much more in common with the grand tableaux of Gregory Crewdson and, most importantly, the 19th-century English painter William Powell Frith, who created expansive and panoramic views of Victorian life.

‘In another sense, my work is more informed by the

‘These images blur the line between landscapes and social documentary’



Prime Minister Theresa May, Downing St, London, 13 July, 2016

‘Dusseldorf German school of photography,’ says Simon. ‘You can see that in the sense of distance that’s present – the fact that they are taken from an elevated view and from some feet away from the scene. Part of this decision comes from me feeling distant to ideas of England and Britishness. With that in mind, I wanted the viewer to always be on the edge, seeing the scene from a slightly critical perspective. I also just wanted to do something different from everyone else. The closest British photographer would perhaps be John Davies in the use of the landscape, but few of his images feature people, whereas that’s the central concern of my work.’

That concern with people is crucial. While Simon’s work does indeed give you a sense of distance from the scene, each of his images is deeply humanistic. The images, rather than simply using people as faceless compositional elements, revel in the interaction between groups of people and the ways our interactions can help to build a sense of identity. ‘I like the photograph to be a record of several narratives taking place within the frame,’ says Simon. ‘The landscape is a set piece within which people can then enact various notions of identity or collective attitudes. Part of it was inspired by me thinking

about how we all think of ourselves as being very removed as a society. We have a tendency to see ourselves as very individualistic and forming friendships online rather than within physical spaces. I wanted to look at what brings us together. Where do we gather? How do we gather? What does it look like? Religion, protest, sport – these are activities that still unite us.’

Feedback loop

While the images are the central concern of *Merrie Albion*, what’s particularly notable about the book is the inclusion of text. As well as each image being accompanied by a short explanatory passage about the location, the book is split into four chapters, all of which contain essays by writers such as A L Kennedy, Tristram Hunt and Carol Ann Duffy. Four themes become the framework of our journey through 10 years of the British social climate, and in this way, the images are renewed every time you look at them. You look at the image, build your own interpretation, read the words and then look back at the image, possibly with a fresh understanding of that picture.

‘I always make lots of notes and carry out lots of research, so I’d already built up an archive of material,’ says Simon. ‘Then it was a case of how I could bring that into



Above: Annual Eton College Procession of Boats, River Thames, Windsor, Berkshire, 17 June, 2016

Far right: Beachy Head, Seven Sisters Country Park, East Sussex, 24 March, 2017



Left: Download Festival, Donington Park, Castle Donington, Leicestershire, 13 June, 2008

SIMON'S LATEST BOOK



'VERY astute readers will notice that around halfway through the book the size of the photograph changes on the page,' says Simon. 'The first half of the book was shot on a 4x5 Ebony field camera with film; then at the Olympics I started shooting with a digital back because the International Olympic Committee wouldn't let me use a tripod at the stadium. That meant I had to shoot handheld or use a monopod. That then dictated that I had to shoot digital. But what I found was that the quality of digital was easily as good as shooting on film. Those later images in the second half of the book were shot on a Phase One Back attached to a Cambo ACTUS Field Camera, so it's similar to the Ebony field camera in that it has tilt-and-shift-like ability.'

Merrie Albion – Landscape Studies Of A Small Island by Simon Roberts is published by Dewi Lewis Publishing, £45, ISBN 978-1-911306-19-1.



the book. I wanted the words to be helpful but not overwhelming, so I decided to split the book up into chapters, and each one has an area of contact sheets with 150 words for each image. It's not a lot but it's enough to give you a different way of understanding the images. On top of that, I realised that the book needed other voices to tease out certain perspectives on social, political and cultural elements. The idea was then to invite certain writers whose work and ideas I admire and offer them an opportunity to create essays and respond to certain pictures from their own perspective. Those essays offer another way of us looking at the last decade. That gives the viewer more of a sense of a survey.'

Uncertain times

At the time of writing, Britain's place in the world is still one of uncertainty. Simon ends *Merrie Albion* with an image taken at Beachy Head in East Sussex. Several tourists stand close to the cliff's edge, daring themselves to



Simon Roberts is a British photographer whose work deals with our relationship to landscape and notions of identity and belonging. His publications include *Motherland*, *Pierdom*, *We English* and now *Merrie Albion*. Photographs from *Merrie Albion* are included in the group exhibition 'The Great British Seaside' at the National Maritime Museum, which runs until 30 September 2018.



look over. The image is accompanied by a quote from Virginia Woolf's *Between the Acts* written in 1941: 'When they were alone, they said nothing. They looked at the view; they looked at what they knew, to see if what they knew might perhaps be different

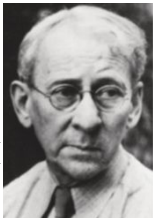
today. Most days it was the same.' The marriage of image and quote is a perfect metaphor, one that will be instantly recognisable for anyone living in Britain no matter which side of the Brexit fence they sit. Only time will tell if we can survive the fall off the cliff edge.



A group of breaker boys in Pittston, Pennsylvania



© UNIVERSAL HISTORY ARCHIVE VIA GETTY IMAGES



Lewis W Hine

Hine used his camera as a tool to prompt social reform, and reveal shocking working conditions

Lewis W Hine is perhaps best known for his shots of labourers constructing the Empire State Building in New York. These welders and riveters have an almost heroic air, hoisting beams and balancing on iron girders hundreds of feet up in the air, with no safety equipment in sight. (You may recall the famous image of a group of ironworkers eating their sandwiches and sharing cigarettes while seated on a

narrow piece of metal.) These gutsy construction workers took great pride in their work, and were shown to be masters of their machinery. Pictures from the series appeared in Hine's popular book *Men at Work*, alongside images of miners, railroad and factory workers, among others.

Manual labourers were a popular subject for Hine long before his work at the Empire State Building in 1930. Years before, he had posed as a life insurance or Bible salesman to

gain access to coal mines and cotton mills where he photographed children as young as seven toiling away in unbelievably harsh conditions. One picture, seen here, shows a group of breaker boys in Pittston, Pennsylvania, whose job was to separate impurities from coal by hand – it must have been tiring and laborious work. The boys often worked 14-16 hours a day, and their faces show it. These pictures, taken while Hine was working for the National Child Labor Committee, gained national recognition, and helped to change the child labour laws in the USA.

Prior to taking up photography Hine was a teacher at the Ethical Culture School in New York. While there, a colleague suggested that he use a camera as an educational tool, and before long he began an assignment documenting the arrival of newcomers to the USA as they passed through Ellis Island. Hine visited the immigration

station repeatedly between 1904 and 1909, and then returned in 1926 when immigration quotas were implemented. At its peak the station was dealing with up to 5,000 immigrants every day. Some of the people he captured look hopeful, others confused, and plenty exhausted. Many were destined for factories and farms, and Hine later photographed some of the living and working conditions they found themselves in. The reality was a far cry from the American Dream.

Hine was one of the first photographers to use a camera as a tool to prompt social reform. He made a point of focusing on the plight of those who were mostly invisible, and his work has been hugely influential as a result. He died in 1940, at the age of 66.

AP

In this week's *Final Analysis* (page 82) Roger Hicks looks at another great work by Lewis W Hine – a photograph of a young cotton spinner.

FISTRAL BEACH



I made this photograph of Newquay's popular beach on a busy Easter Saturday afternoon. Until the weather you can see offshore rolled in, it had been a sunny day and, as you might imagine, this popular surfing beach was very busy indeed. I wanted a simple, clean photograph that was all about the light rather than the crowds, so I used my circular polariser and the Big Stopper. Reducing the light reaching my sensor by 12 stops, the filters allowed me to keep the shutter open for 2 minutes, which was enough to make everyone disappear!

I also used a 0.6 hard grad. People usually talk about grads as being useful for balancing exposure but I think that's just the starting point and they get really interesting when seen as more of a creative tool. The dynamic range in this scene didn't require a grad, but I used one anyway to accentuate the contrast between the sunny beach and the menacing presence of the incoming weather front.

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LETTER OF THE WEEK

Water bored

I wonder what percentage of readers might be disappointed, irritated even, at one of the fads which has spread like a weed – and blossomed in our pages.

It's the increasing number of photographs featuring rivers, seascapes and waterfalls in which the photographers have used extended exposure and post-shot tech to remove the real water from their shots. Waves, sunlit droplets, reflections and splashes have been smudged away to create a grey mist or woolly haze instead of... water.

Nothing wrong in trying every technique, including all those long exposures, to create movement and other effects of blurring. But those who 'smooth out' any real water are often trying to focus our attention on one element in the shot (like the recent prize-winning pic of seaside huts on stilts where the photographer has removed all context).

Just look at the front cover of AP 17 February. In this case it was a fairly realistic pretty landscape shot – until the photographer said 'Look what I can do!' and gave us, in effect, a motionless distraction from an otherwise happy-making type of shot. That 'water' looks like icicles or flour. Front cover. Hmm.

John MacAlister (from France)

Seeing as you're writing from France, John: chacun à son goût (to each his own taste). Slow/long exposure water has been part of the landscape photographer's toolbox for years. It's merely another creative tool – so if you don't want to use it, that is fine, but lots of other photographers find it adds a peaceful and almost dreamlike quality to their images, particularly in more minimalist work. Slowing water in this way is also quite hard to do with smartphones, so the desire to emulate these more advanced creative effects may also encourage phone-o-graphers to graduate to more advanced, dedicated cameras, which AP applauds. I agree, though, it gets problematic when it becomes a cliché. Let's hear other readers' views – **Geoff Harris, deputy editor**



John MacAlister thinks shots like this 'iron away nature's creases'

On the head, sun

As a photographer of railways and more recently landscapes, who's struggled with contre jour, Paul Simmons's letter (AP 17 March 2018) reminds me of experiences I have had when I meet others at the railway lineside that seem to conflict with his assertion that 'a JPEG-captured image... can be enhanced... using the on-board editing tools'.

I was taught in art lessons at school to have the source of the light at an angle, using light and shade – or different tones – to show the three-dimensional form of subjects, a principle repeated in many photography publications. When I have conversed with trainspotters, they have often expected that I want the sun behind me. It was obvious that one character had not been told that the viewer of a photograph is helped by seeing the subject in a photo as a three-dimensional object and he would dictate that you couldn't shoot towards the sun. I expect all of these spotters photographed only using JPEGs.

Paul Simmons wrote 'a JPEG image is treated to all the camera's goodies' but he did not mention these adjustments are global to the image whereas in the wet darkroom or on the computer I can apply accurate, local edits.

We know photographic film and digital sensors cannot cope with the dynamic range between a bright sky and a darker foreground that the human visualisation system can see. I don't slap on a copied sky: I use ND filters on the lens to include the actual sky at the scene, plus adjusting the contrast or brightness further on the computer if need be.

If a photographer wants to shoot JPEGs instead of raw and not spend time editing, it is his right to choose that. However, I have often got a better photograph editing a raw file than from its JPEG equivalent. I have no use for a camera that doesn't have a raw setting but if you aren't going to use raw I'm not going to stop you buying such a camera.

Gary S Smith

Well said, Gary. The JPEG v raw debate can get polarised, but it needn't be an either/or thing. With the rise of smartphones, most digital images are now processed JPEGs, but as I mentioned in my reply to Paul's letter, it seems a shame not to make the most of the superior resolution of that expensive full-frame sensor in your camera, and shooting raw enables you to do this. You also have full editing flexibility. And thanks to Lightroom, etc, applying edits to raw files and saving them as TIFF or JPEG has never been quicker or easier – Geoff Harris, deputy editor

Park's a keeper

I'd just like to make a shout out through your pages for the exceptional service offered to me by one of your advertisers, Park Cameras. In January I bought a second-hand Nikon D3 from them, intent on using it for outdoor camera trap work. It had a shutter count of over 300,000 (the rated life of the D3's shutter) and consequently it was on offer at a relatively low price. A few weeks after purchase, having used it several times for other things, I duly used the camera in an



Gary Smith has no use for a camera that doesn't have a raw setting

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Steve Thomas is very grateful for the service he got from Park Cameras

outdoor camera-trap set-up in the Cairngorms. It was protected in a housing but it was still a cold and no doubt slightly damp experience. I got some usable, if not great, images. Sadly on coming to set up the trap for the second night, the camera failed to operate. It didn't appear to be a shutter problem but it did turn out to be terminal. I duly used my other (less well-used) D3 in the trap, which survived without problem.

On return home I contacted Park Cameras and explained what had happened. Frankly I expected them to take the view that leaving a camera out overnight in the wilds of Scotland – even a weather-sealed one like a D3 – probably went beyond their warranty criteria. Not a bit of it. They took the camera back to assess if a repair were feasible – and it turned out it wasn't. At that point I expected perhaps to be offered a refund or possibly to be given a deal on a replacement. Well, sort of. The amazing people at Park Cameras instead sent me, free of charge, a replacement D3 which had taken fewer than half the shots on the original camera. I have no doubt they have lost money on the deal. But they have definitely gained a loyal customer. Thank you! An image I took is above. For the record I have no connection with Park Cameras other than that of a very satisfied customer.

Steve Thomas

Great news, Steve – independent camera retailers don't have an easy time at the moment with so much competition from online giants, and one way they can fight back is by offering exceptional customer service, as Park Cameras did here – Geoff Harris, deputy editor

Press ganged

How sad to read Tim Dawson's *Viewpoint* (AP, 24 March) about the unwillingness of the press to pay for pictures.

And how different from when I started reading AP in the late Sixties, as a schoolboy. Back then, AP had a regular column from a press photographer, Vic Blackman. Vic was an inspiring amateur in the true sense of the word – he loved photography and cameras.

Back then, Vic's advice was that any amateur who got a scoop on film should contact his paper, the *Daily Express*, as they would pay well... I suspect that this was true.

A different world: and not just in terms of how papers treated the public. One of Vic's hobbyhorses was the paparazzi – he maintained that no British newspaper would have anything to do with the people who sneaked pictures of the famous in compromising situations.

I suspect I'm not alone in wishing that we could turn the clock back in terms of how the press operates. **John Duder**

The press was bound to change over the years, but it is sad to see so many highly skilled press photographers lose their jobs, particularly when you think how many great names cut their teeth and got their first break this way. Fortunately, there is still a lot of great photojournalism around – check out the winners of the World Press Photo awards – but Tim and the NUJ are right to keep the pressure on press bosses who seem to regard the staff photographer as a luxury they can do without in 2018. Citizen journalism is to be encouraged too, but not at the expense of an entire profession – Nigel Atherton, editor

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2018**

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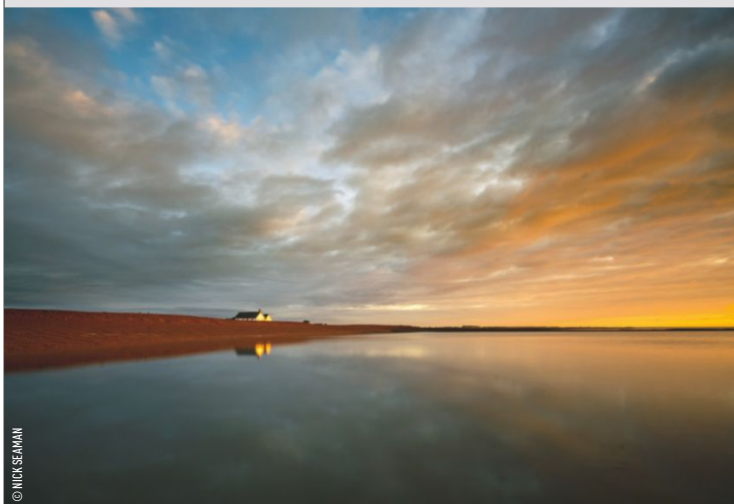
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Round One Best of British

The first round of APOY 2018 is Best of British. From castles and seaside piers to country fairs, Beefeaters and fish & chips, the culture, people and places of Britain offer plenty of scope for varied and unique imagery. In this round we are looking for images that communicate British-ness in all its forms.

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Round Two Fur and feathers

For this round we would like you to train your lens on creatures great and small. This is an open round, so we are happy to see shots of everything from garden birds and pet poodles to crabs in rock pools and lions prowling the scrublands. It's worth doing some research before embarking on your shoot, as pictures that show an aspect of animal behaviour tend to hold a viewer's attention for longer than a standard portrait. If your animal is moving it's also a good idea to leave some space for them to 'travel' into. In these instances you might want to experiment with panning to add a sense of speed too.

Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue

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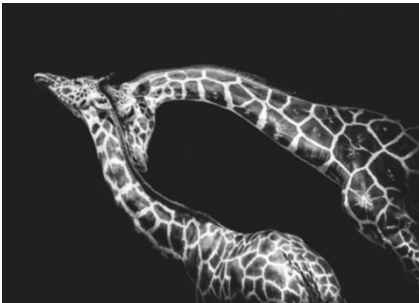
To enter visit www.amateurphotographer.co.uk/apoy

ROUND 2: PHOTOGRAPHY TIPS

Advice and ideas to help you on your way to creating prize-winning pictures



Research behaviour
Images that show an aspect of an animal's behaviour tend to stand out, so do your research and you will be ready for the action. Try injecting some energy into your work by conveying a sense of movement.



Remove the colour
When the frame is full of graphic shapes and lines it can help to shoot in black & white to celebrate this. You can use the monochrome setting in-camera, but you'll gain more flexibility by shooting raw and converting the shot later.

her of the Year

petition for amateur photographers

APOY 2018

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This month's prize

Sigma 150-600mm F5-6.3 DG
OS HSM Contemporary +
Sigma TC-1401 Tele converter

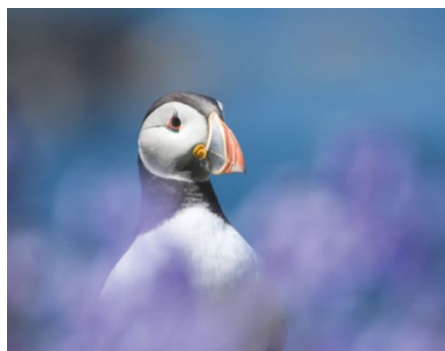
The SIGMA 150-600mm F5-6.3 DG OS HSM Contemporary lens balances superb optical performance with lightweight and compact construction. Hyper-telephoto lenses of this type typically suffer from optical aberrations, but Sigma has worked hard to minimise this throughout the zoom range. The lens is dust and splashproof, making it ideal for shooting in the field. It also features a detachable tripod socket for convenient handholding. The prize includes a Sigma TC-1401 Tele converter. The combined value is £1,099.99.



Last year's winning photograph from the wildlife round of APOY has everything going for it: mood, behaviour, atmosphere, drama and space



Consider the background
When you're shooting wildlife it's easy to forget about the background and just concentrate on the main subject, but a poorly considered backdrop can easily destroy an otherwise excellent image.



Leave space
If you fill the frame too tightly it can make the subject appear trapped, and leaves nothing to the imagination. Negative space can actually be a positive thing so leave a little room for your subject to run, hop, fly or look into.

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LOCATION GUIDE

Walberswick

From sandy dunes to the wooden remains of the old harbour, there's plenty on offer, says **Jeremy Walker**

KIT LIST

▼ Lenses

A macro or close-up lens will come in handy for shooting the myriad details on the boats and huts, while a wideangle lens is good for quirky and dramatic viewpoints.



▼ Filters

A selection of filters is handy: a polariser for eliminating haze, brightening blue skies and adding contrast, and a Lee Filters Big or Super Stopper to achieve long exposures at sunrise and sunset.



▼ Tripod

As always a tripod would be useful but Walberswick is a great location to go 'freestyle' and leave the tripod in the boot of the car if you don't plan on shooting long exposures.



Walberswick is a small, unspoilt and very photogenic coastal village situated in Suffolk at the mouth of the River Blyth. The long, sandy beach is backed by grassy dunes and a marsh, mudflats and heathland nature reserve, which follows the River Blyth.

There is much to shoot, such as the wooden remains of the old harbour entrance, which is perfect for long exposures at sunrise or sunset with an incoming tide. Nearby are the original blackwood boarded fishermen's houses on stilts, often with rows of gulls perched on the roofs – great for classic black and white treatment. And all of this is conveniently right next to the car park.

A short stroll along the river bank toward the Bailey Bridge and there are boats, old and new, and if you cross the bridge and head back towards the harbour entrance you will find small boatyards and intriguing old fishermen's huts and sheds to explore. There is even part of an old railway carriage, complete with 'no smoking' signs.

Be careful though – this is a working harbour and the boatyards can be busy. Rather than walking back over ground already trodden, return to the car park via the foot ferry. This 'ferry' is a rowing boat that costs £1 and is rather a unique experience. It has been run by the same family for more than 100 years. Before returning across the river, the more energetic can walk to Southwold for a

A decaying shed with peeling paint made a great detail shot
Nikon D810, 24-70mm, 1/10sec at f/11, ISO 64



more traditional seaside location of colourful beach huts, groynes, quaint cottages, a pier and a lighthouse.

The potential for detail shots, close-ups and macro work is limitless along the riverbank and around the boat yards and if you are into wildlife imagery then otters, deer and a wide variety of bird life can be found.

Away from the river the village itself is small with a few interesting cottages and buildings and a pleasant village green. A stroll further along the road will lead you to St Andrew's Church, much of which is in ruins. There are a few beach huts tucked away behind the dunes, sadly not of the super colourful variety, and the occasional tank trap, slowly becoming consumed by the dunes.



Jeremy Walker

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years. Visit www.jeremywalker.co.uk



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Shooting advice

When to go

Walberswick is a great late winter and early spring location. You are not dependent on trees with leaves but with a hint of spring in the air and the days getting warmer and sunnier there is much to shoot and without the crowds of people in summer to hinder you. I would try to avoid weekends as it is becoming increasingly popular.

Food and lodging

For a light snack try The Potters Wheel, especially if you can sit in the garden in the early spring sunshine. For something more substantial you could try The Bell Inn on the edge of the village green.

Both the village pubs do accommodation and there are plenty of bed and breakfasts in the area but if you want to treat yourself, try The Crown Inn at Westleton, five miles or so from Walberswick.

How to get there

Walberswick is situated at the end of a dead end road. The ferry across the River Blyth is foot passenger only so if you want to visit Southwold by car you will have to back track toward Blythburgh. Walberswick is situated in between Ipswich in the south and Lowestoft in the north. Aim for Blythburgh on the A12 and then take the B1387 toward Walberswick. There is a large car park (fee required) just after the village green and pub. A word of warning though – you may park in a dry car park and return to find you are parked in a lake!



There are boats old and new, ideal for monochrome conversions
Nikon D810, 24-70mm, 1/125sec at f/11, ISO 64



Decaying wooden posts at high tide are great for long exposure shots Nikon D810, 24-70mm, 1/125sec at f/11, ISO 64



The old fishermen's huts work well with a spot colour treatment
Nikon D810, 24-70mm, 1/50sec at f/11, ISO 64



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

Essential portrait edits

Lightroom has a range of simple but powerful editing tools to transform your portraits.

James Paterson reveals the most useful ones



The Saturation slider can boost colours too far, so use the Vibrance slider to target the weaker colours

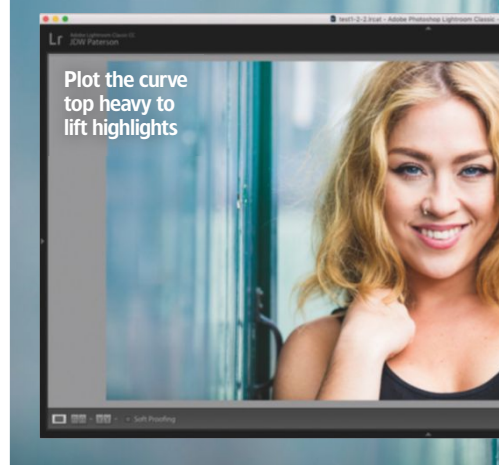
2 Vibrant colours

The Vibrance slider in the Basic Panel works by targeting the saturation of the weaker colours in the image while preserving the colours that are already strong. As such, it's

ideal for boosting portraits, as we can boost colours like the weak blues in the dress here without overcooking the yellows and oranges in skin tones. Use this in conjunction with the Saturation slider to boost the weaker colours.

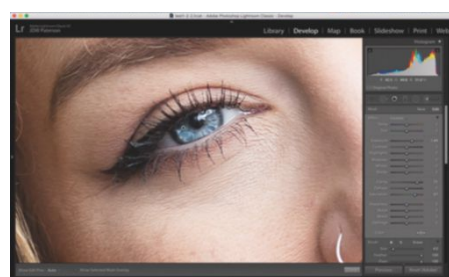
1 Boost with curves

An 'S' curve boosts contrast and colour saturation, so it can be useful for giving your portraits extra punch. We usually want to make the curve top heavy, as this lifts the highlights while pinning the shadows in place. Go to the Tone Curve Panel, click the Point Curve tab, and then drag the line up and down to create the 'S' shape.



3 Master local adjustments

Enhancing portraits is often about making localised adjustments to particular parts of the face or body – we might want to boost the eyes, enhance lip colour, soften the skin, whiten teeth, sharpen lashes and so on. The Adjustment Brush is the ideal tool for making selective changes like this in Lightroom.



Use the Adjustment Brush to target smaller areas

4 Paint over the iris

The Adjustment Brush is a great tool for boosting irises, as we can make several adjustments at once. Grab the tool then dial in positive Exposure, Clarity and Saturation. Paint precisely over the iris with a small brush (exclude the pupil) and then fine-tune the tonal sliders.



5 Sync adjustments

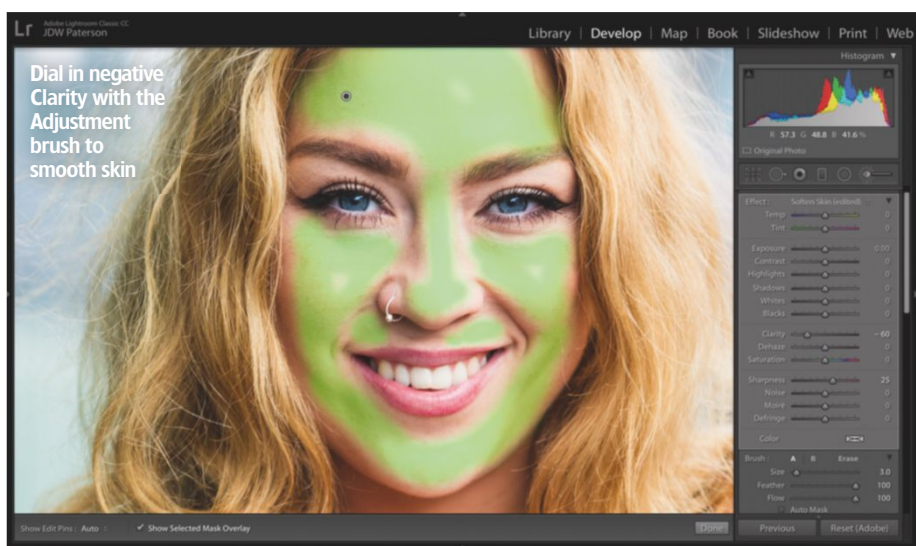
A keyboard shortcut makes it easy to copy local adjustments – simply Alt + drag the pin. This is especially useful for portraits, as we can copy an adjustment from one eye to the other. If you have several similar photos you can apply local adjustments across the entire set by syncing the images.

6 Brush tips

The Adjustment Brush settings are on the right when the tool is active. To speed things up, hit O to toggle the mask overlay on or off to check your painting, and hold Alt to subtract from the mask. The square bracket keys resize your brush tip. Use Shift with the bracket keys to alter the feather (hardness) of the brush.



Synchronise your settings for multiple images



7 Soften skin

Negative Clarity can result in a subtle yet effective skin-smoothing effect. It's not as refined as more advanced skin-smoothing techniques, but it's fine for a quick fix. Grab the Adjustment Brush, hit the minus icon next to Clarity, then paint over the skin. Be careful not to go over sharp details like the eyes or lips.

8 Luminance lift for skin

Here's a quick fix that can work wonders over skin. Simply go to the Luminance tab in the HSL Panel, grab the target icon for on-image control, then drag upwards over the skin slightly. This'll make the skin slightly brighter, which results in a fresher feel that works well for beauty shots.

The Adjustment Brush has several inbuilt presets that are handy for portraits



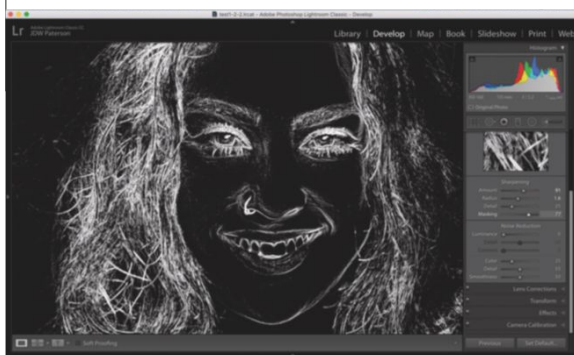
9 Whiten teeth

The Adjustment Brush has several inbuilt presets, such as one that whitens teeth. Grab the tool, click the Effect dropdown and choose 'Teeth Whiten', then paint over the teeth. Thanks to the new range masking feature, we don't even need to paint precisely. Simply set 'Range Mask: Color' then sample the teeth.



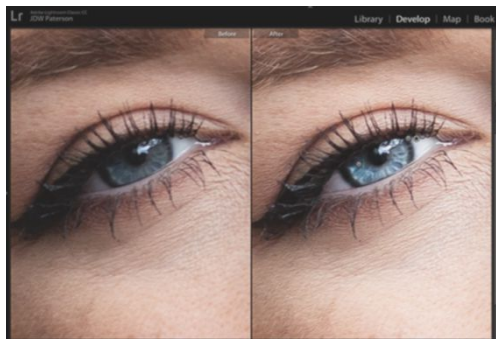
10 Mask your sharpening

Found alongside the sharpening settings in the Detail Panel, the Masking slider is a great aid when sharpening portraits. We don't really want to sharpen the skin or blurred backdrops, as this'll amplify noise. So hold Alt while dragging the Masking slider, and you'll see the lower frequency details begin to appear in black as you drag, which prevents them from being sharpened.



11 Retouch marks and spots

The Spot Removal tool is good for tidying spots and blemishes over skin. Ensure the tool is set to Heal in the tool options to the right. Use the square bracket keys ([and]) to resize the brush tip until it's slightly larger than the point you want to fix, then dab or paint over it to remove. Adjust the GREEN source point, if necessary.



12 Whites of eyes

The whites of the eyes will often benefit from a subtle lift, although be careful, because this is an edit that's easy to overdo. Grab the Adjustment Brush and dial in positive Exposure; then paint precisely over the whites. To take it further, try darkening the edges of the iris slightly with another adjustment.

13 Vignette the edges

A subtle vignette darkens the corners of the image's frame. This can be particularly useful for portraits, as it helps to draw the eye into the subject and away from the edges of the frame. The Radial Filter tool is ideal. Dial in negative exposure, then drag a circular adjustment. If necessary, select the brush option and subtract the vignette over areas you don't want to include.





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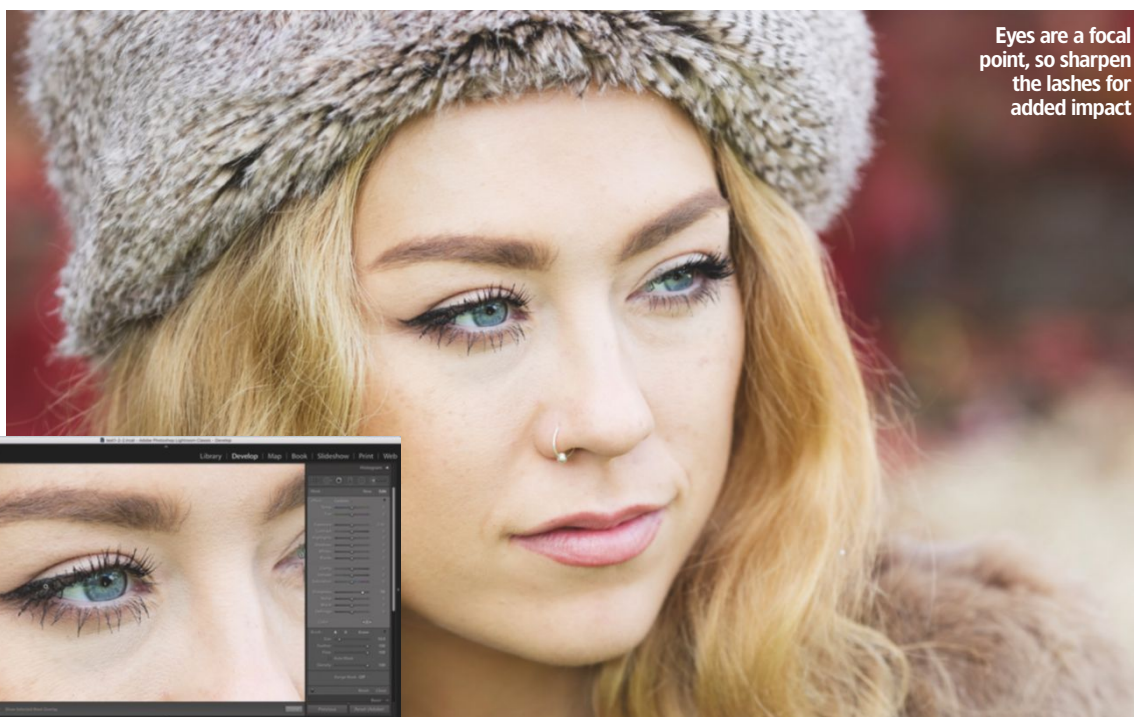
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Eyes are a focal point, so sharpen the lashes for added impact

14 Sharpening for lashes

Eyelashes will often benefit from selective sharpening. To do so, grab the Adjustment Brush and load it with positive sharpening in the tool options to the right of the interface, then paint roughly over the lashes to sharpen them. A slight boost in the Clarity or Dehaze sliders can also work well here.

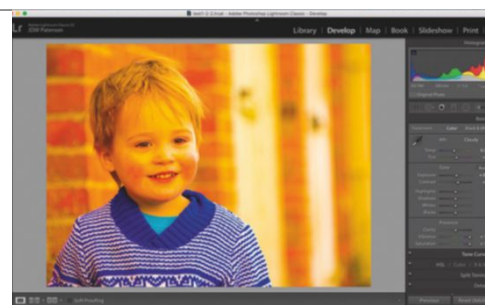
This sharper detail will draw the viewer to the eyes.

15 Remove stray hairs

Stray hairs around the edge of a face can be very distracting. Major hair retouching should be done in Photoshop, but for the odd stray hair, Lightroom's Spot Removal tool works just fine. You can paint to remove the hair, or hold Shift and click at points along the hair to heal in a straight line.

16 Fix skin tones

It's important to get white balance spot on when dealing with skin tones. The best way is to click on a neutral point with the White Balance eyedropper, but if there's no obvious neutral area, try temporarily increasing Saturation and Vibrance to +100. This can make it easier to judge the right Temp and Tint settings. Here the image is obviously too warm.

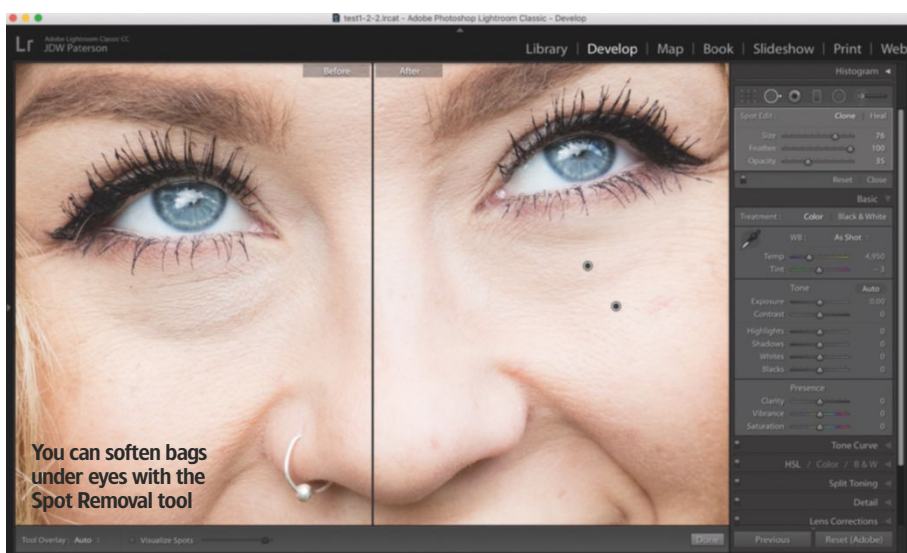


17 Cropping tips

The Crop tool is invaluable for portraits as it can often be tricky to get the crop right in-camera, especially when the subject is moving. Don't be afraid to crop into foreheads in your close-ups to put the eyes on one of the third lines in the frame. You can hit O to toggle between overlays, or go to Tool > Crop Guide Overlay.

18 Share the love

When you're taking portraits of a person, they will often ask you to send them a photo. If your camera or memory card has Wi-Fi then you can do this immediately. First upload the photo to your phone, then open it in Lightroom Mobile for a few quick tweaks or to apply a preset before sharing the image.



19 Tweak all settings at once

Often, when making selective adjustments, we end up tweaking several tonal settings at once. Here's a neat trick for fine-tuning the settings. Hold Alt and drag over the point to the left or right, and all the settings within will change together. It's useful for portraits, as we can swiftly fine-tune the overall strength of any adjustment with ease.

20 Clone eye bags

Grab the Spot Removal tool from the toolbar and set it to Clone in the tool options to the right. Set Feather to 100 and paint over the eye bag to soften dark bags. Drag the sample point to a clear area on the cheek below the eye, then lower the opacity to about 30%.

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Fujifilm X-H1

The X-H1 casts a shadow over the X-T2 as the new flagship model in the X-series. **Michael Topham** looks at Fujifilm’s new direction



For and against

+

Benefits from In-Body Image Stabilisation (IBIS)

+

Introduces Flicker-Reduction mode

+

Supports excellent power booster grip (VPB-XH1)

+

Improved electronic viewfinder (OVF/EVF)

-

In-body battery can't be charged via booster

-

Small AF-ON AE-L buttons on VPB-XH1

-

Doesn't offer broadcast-quality video

-

No USB-Type C interface

Data file	
Sensor	24.3MP APS-C X-Trans CMOS III
Output size	6000x4000
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
Shutter speeds	30-1/8,000sec (mechanical) 1sec-1/32,000sec (electronic)
Sensitivity	ISO 200-12,800 (standard) ISO 100-51,200 (extended)
Exposure modes	PASM
Metering	TTL 256-zone metering
Exposure comp	+/-5EV in 1/3 steps
Drive mode	8fps 14fps with power booster
Screen	3in, 1.04-million-dot LCD
Viewfinder	3.69-million-dot OLED, 0.75x
AF points	325
Video	4K (30/25/24p) Full HD (60/50/30/25/24p)
External mic	Yes, 3.5mm stereo
Memory card	SD, SDHC, SDXC (dual slot)
Power	NP-W126S Li-ion battery
Dimensions	139.8x97.3x85.5mm
Weight	673g

For months, there had been talk of a new high-end mirrorless camera from Fujifilm. Speculation suggested the next model might be called the X-T2S – a pimped-up version of the sensational X-T2. Turns out that Fujifilm hadn’t been working on a successor to the X-T2 after all. Instead, it had been creating the X-H1: a new camera that sits at the top of the X series.

One thing Fujifilm’s high-end models have always lacked is in-body image stabilisation (IBIS). It has taken a while, but IBIS is finally here. With a design and button layout that merges the best of what the X-T2 and Fujifilm’s medium format GFX-50S have to offer, the X-H1 is quite different to what has come before in the X series. Fujifilm sees the X-H1 as the go-to camera for serious photographers who need a true workhorse that

has an impressive stills and video spec. So, are we looking at another success or might the X-H1 be slightly underwhelming?

Features

Fujifilm has relied on its 24.3-million-pixel X-Trans CMOS III sensor and X-Processor Pro for quite a few years now, and we’ve seen this winning combination filter down to X-series models lower in the range, such as the X-T20 and X-E3. This reliable pairing of sensor and processor has once again been used in the X-H1, and as with the X-T2 and X-Pro2, it combines to provide a sensitivity range that spans from ISO 200-12,800 (expandable to ISO 100-51,200).

Unsurprisingly, given it has the same processor as the X-T2, the X-H1 shoots at the same speed when it’s set to continuous high-shooting mode. You get a top rate of 8fps straight out of the box and



The X-H1's Zone AF area and continuous (AF-C) modes are highly effective when they're used together to acquire focus on sport or high-speed subjects
Fujinon 100-400mm f/4.5-5.6 R LM OIS WR, 1/2500sec at f/4.7, ISO 1600

higher speeds can be achieved by attaching the new VPB-XH1, or Vertical Power Booster. With the booster set to its performance-enhancing boost mode, continuous shooting speed rises to 11fps using the mechanical shutter, and 14fps with the electronic shutter.

One upgrade to burst shooting is the introduction of a continuous medium (CM) mode that sits between continuous low (CL) and continuous high (CH) on the drive mode dial. This allows users to shoot at 6fps with live view and is 1fps up on the X-T2. The shutter lag and start-up times are rated at 0.045sec and 0.4sec, respectively, with the latter fractionally slower than the X-T2 (0.3sec). Like other X-series models, there's a mechanical focal plane shutter with a 1/8000sec limit and the option to extend the fastest speed to 1/32,000sec by using the silent electronic shutter.

The difference between the X-H1's and X-T2's shutter units is that the former has suspension to reduce the delicate shock generated by the operation of the mechanical shutter. This has also had the effect of reducing the noise of the shutter, making it perceptibly quieter to shoot with.

At the back of the camera is the same superb 3in, 1.04-million-dot, three-way tilt screen as that on the X-T2, with the added benefit of being Fujifilm's first top-end model to feature touchscreen control. Directly above it is a class-leading 3.69-million-dot EVF with 0.75x magnification. This is 1.6x brighter than previous models and has an eye-sensor response that's twice as quick. Moreover, the EVF refresh rate can be raised from 60fps to 100fps for the finest viewing experience. Using the camera with the vertical power

booster also reduces EVF blackout time from 130milliseconds to 114.

So far so good, but what about autofocus? The hybrid AF system is similar to that of the X-T2, with a few tweaks. There's a central, square phase-detection region covering half the frame width and three quarters of its height. Contrast-detection points are employed outside this area and you have the choice of either a 91-point arrangement, which splits the frame into a 7x13 grid, or there's a 325-point layout consisting of a 13x13 central grid of phase-detection points with a 6x13 grid of contrast-detect points either side. As before, you get single point, zone and wide/tracking AF modes, and there are five autofocus case modes with three user-adjustable parameters for determining focusing characteristics to make it easier to accurately track a moving subject

in the AF-C mode. Improvements see the phase-detection's AF range expanded by 1.5 stops from the previous 0.5EV to -1EV, while the minimum aperture requirement is also improved from f/8 to f/11. AF accuracy and speed has been improved by increasing the number of data analysis points, which allows the camera to select the best focus point even in a small single AF area. Fujifilm claims this enhances continuous focusing while zooming and gives more accurate focus on finely textured subjects.

Although not primarily designed for videographers, the X-H1 can shoot fine video footage, with 4K/30p 4:2:0 8-bit internal recording at a maximum of 200Mbps, alongside HDMI live output options, which include 4K/30p 4:2:2 8-bit. Flat F-log video recording to the card is available in 4K and Full HD



The X-H1 delivers sensational colours from its JPEGs. This image overlooking Lisbon was captured using the camera's Velvia film-simulation mode Fujinon XF 16-55mm f/2.8 R LM WR, 1/200sec at f/5.6, ISO 200

video formats for accurate colour grading in post-production, and there's a new dedicated video menu. Slow-motion recording in Full HD at 120fps is also possible; however there's no option to extract still images from movie footage like you can on some Panasonic models.

All film-simulation filters can be used and there's a new movie-optimised filter called Eterna, which mimics old Fujifilm film stock, with low contrast, low saturation and soft shadows. Users get a stereo microphone input behind the side door. Below this is a USB 3.0 terminal, HDMI output (Type D) and a 2.5mm remote release port. To plug in headphones, you'll need the vertical power booster.

Build & handling

To accommodate the IBIS unit, the X-H1 has been built around an entirely new metal chassis. Despite weighing 166g more than the X-T2, it's less than half the weight of many pro-spec DSLRs. It has a ribbed frame for added internal strength and a 25% thicker magnesium-alloy body. Weather sealed at 94 points across the body with a larger heat-sink plate and finished in scratch-resistant paint, the X-H1 is designed not to damage easily. The same can be said for the vertical power booster. My only criticisms with the booster are that it doesn't allow you to charge the third battery in the

camera via the DC IN 9V power supply, and that the AF-ON and AE-L buttons are considerably smaller and harder to find than those on the body when the EVF is raised to the eye.

The X-H1's controls and button layout have also been given a rethink. Gone is the option to flick an exposure-compensation dial on the corner with your thumb, as on the X-T2. This space has been reassigned to a sub-LCD display that provides an instant view of camera settings by glancing down at the top plate. Just ahead of it is a leaf-sprung shutter button, with an exposure-compensation button offset. The latter is used in combination with the rear dial to refine exposure, and the shutter button is highly sensitive to a half press. The low-consumption sub-LCD display can be inverted to display shooting settings as black on white or vice versa, and shows the battery level, exposure-compensation value and remaining card capacity when the camera is switched off. In shooting mode, the sub LCD can be customised to configure nine custom function buttons across the body and assign quick shortcuts to the screen. For example, you can swipe up to view the histogram or down to load the electronic level.

I appreciated the larger playback/delete and AE-L/AF-ON buttons on either side of the electronic viewfinder, and just to the right of

where the thumb rests at the rear is the repositioned quick-menu button. I used it regularly to call up frequently used settings, which I then changed easily by tapping the large icons on screen. Though the touchscreen is responsive and can be useful for firing the shutter or positioning the AF point, it lags behind those of other manufacturers in that it doesn't let you navigate the main menu. This isn't a disaster, as the superb AF toggle doubles up as a means of getting to the setting you'd like to change, but I'd like to see Fujifilm evolve its touchscreen further and combine it with the menu.

If you're coming to the X-H1 from an existing X-series camera, you'll feel well acquainted with the menu and operation straight away, whereas if you're new to the X-series it'll take you a little longer to learn some of the idiosyncrasies. Small things like hitting the Disp/Back button so you can view the battery level as a percentage, or setting the ISO dial setting (A) to command so you can adjust ISO straight from your right hand using one of the command dials take a little while to learn.

The big talking point, aside from IBIS, is the X-H1's size. Pick it up and you'll instantly notice it's chunkier around the handgrip compared to the X-T2. While this might be a deal-breaker for some, it'll be welcome news for those with larger hands who feel the

X-T2's grip is on the small side.

The handgrip has a sizeable indent that lets you get a solid hold of it when wearing gloves, but its brawnier physique did take a bit of getting used to after spending a lot of time with X-T2. With lenses like the XF 200mm f/2, which we expect to arrive later this year, the X-H1 provides that extra bit of bulk serious photographers need to get away from a small mirrorless camera feeling too front heavy when paired with large telephoto lenses. The X-H1 offers a better-balanced feel with the Fujinon 100-400mm f/4.5-5.6 R LM OIS WR lens than the X-T2, which I quickly became aware of when shooting wildlife and sport.

Performance

As far as IBIS is concerned, there are two main questions: how effective is it, and what's the slowest shutter speed you can use and still get sharp images handheld? Before touching on the finer details, it's important to know how it's used. Under the camera icon in the main menu, you'll find a new IS mode sub-heading. Selecting 'continuous' means the IBIS system is always active when the camera is switched on, whereas when it's set to 'shooting only', the IBIS system only activates after the shutter button has been half pressed. With non-stabilised lenses, you have the option to turn IBIS off from

the same menu, but when you use a lens with OIS built-in, the option to turn off IBIS from the menu disappears. In this instance, image stabilisation is controlled directly from the OIS switch on the lens.

The speed at which you're able to shoot sharp handheld images comes down to a number of factors, including how solid your handheld technique is and the focal length of the lens you're using. Handshake is greatly accentuated with longer focal length lenses, so it's important to go into handheld photography knowing you'll always achieve sharper shots with slower shutter speeds using a wide lens than you will with a long telephoto. I tested the X-H1 with a variety of wide primes, standard zooms and the longest lens currently available in the X-mount – the Fujinon XF 100-400mm f/4.5-5.6 R LM OIS WR. With the non-stabilised Fujinon XF 23mm f/1.4 R, I achieved consistently sharp handheld images at 1/2sec. With the Fujinon XF 56mm f/1.2 R attached, I managed to get down

to 1/5sec before shake began to creep in, and with the XF 100-400mm f/4.5-5.6 R LM OIS WR set to the far end of its zoom range I got a high hit rate at 1/25sec. For anyone constantly on the move who doesn't have the luxury of time to set-up on a tripod, the IBIS system will make a huge difference. Not only does it bring a new lease of life to previously non-stabilised lenses, it allows for better creative freedom with motion while keeping stationary subjects nicely sharp.

Bluetooth connectivity is fairly easy to set up. Once it is, each time the Camera Remote app is loaded, the camera and mobile device automatically connect. It still requires Wi-Fi to work, but the good thing about Bluetooth is that it initiates the Wi-Fi connection faster if your device isn't already connected to a Wi-Fi network.

Auto Image Transfer is effective at pinging captured images to a smartphone. Be warned: this can fill up storage space quickly, particularly if you shoot continuous bursts. Manually



This fast-flowing waterfall was captured handheld using a slow 1/2sec shutter speed Fujinon 16-55mm f/2.8 R LM WR, 1/2sec at f/22, ISO 100

Focal points

There's much more to the Fujifilm X-H1 than just the implementation of IBIS

Power booster

The Vertical Power Booster Grip (VPB-XH1) improves the 310-shot limit of a single battery to 900 shots. The X-H1 draws its power from the batteries inside the Vertical Power Booster Grip first before it turns to the battery located inside the body.

Continuous shooting

The X-H1 has the ability to record 23 uncompressed raw files or 40 Fine JPEGs at 14fps with the vertical booster attached before its buffer is filled. Without the grip, the X-H1 can continuously shoot 31 uncompressed raw files or 80 Fine JPEGs at 8fps.

Flicker reduction

The X-H1 features a flicker-reduction mode, which allows for stable exposure during a burst of shots under fluorescent and mercury lighting, and is enabled from the main menu but can also be set to a function button (Fn).



AF-C custom settings

As well as offering five preset AF-C custom settings, you can fine-tune the tracking sensitivity, speed tracking sensitivity and zone area switching manually from the custom (Set 6) option, as on the X-T2.

Dual card slots

The X-H1 supports dual card slots, giving the option to back up photos to both cards at the same time, or record stills to one and movies to the other. The raw/JPEG mode records raw files to one card and JPEGs to another.



Eye-Detection AF was used in combination with Face-Detection AF for this shot to ensure pin-sharp focus
Fujinon XF 56mm f/1.2 R, 1/60sec at f/2.2, ISO 200



In body image stabilisation (IBIS)

The big point of discussion on the X-H1 is the implementation of a five-axis IBIS. It's the first X-series model to be equipped with a stabilisation unit, which is made up of a three-axis accelerometer, a three-axis gyro and a dedicated dual processor. All these work in tandem to carry out processing and stabilisation correction approximately 10,000 times every second. When the X-H1 is paired with unstabilised lenses such as the XF 35mm f/1.4 R, the IBIS unit is capable of providing a maximum 5.5 stops of compensation. When the X-H1 is used with Fujifilm lenses that feature optical image stabilisation (OIS), the camera

hands pitch and yaw correction to the lens and corrects the other three axes in-body. With lenses that correct four axes of movement, such as the Fujinon XF 80mm f/2.8 R LM OIS WR, the camera hands pitch and yaw to the lens, with roll being corrected by the camera body. The IBIS system works as well for stills as it does for movie capture, providing a Steadicam look to handheld footage when used with the latter. Anyone who attempts to use adapted lenses with the X-H1 should be aware that they'll only get three-axis IBIS due to focus distance being a prerequisite for effective five-axis in-body stabilisation.



The In Body Stabilisation unit pictured alongside the X Processor Pro unit

➤ selecting which images to send gets around the tiresome job of deleting shots from a mobile device later.

The performance of the uprated viewfinder is sublime, providing an incredibly crisp and accurate view of the frame with colours faithfully representing what's seen in front of you. The shooting settings automatically rotate in the EVF based on the shooting orientation, and it's nice to see the option to swipe your thumb across the screen to move the AF point when the EVF is raised to your eye. There is room for improvement, though, and I would like to see the introduction of an option to double tap a specific area of the screen before loading a 100% magnified view of that precise part of the image. In all other respects, the screen is excellent and its manoeuvrability, especially for low-angle work in both orientations, can't be faulted.

The X-H1's autofocus performance carries on from where the X-T2 left off. It acquires focus extremely quickly in all its AF modes, with the added benefit of being even more responsive in low light. The X-H1's continuous autofocus was given a workout shooting wildlife and a local rugby match, but didn't falter and put in an outstanding performance when continuous AF and Zone AF mode were used together. Having so many AF points spread so widely

across the frame makes it a delight to use when you want to be extremely precise at focusing on eyes or small subjects, and by double tapping the brilliant AF toggle, you can get the focus point back to centre in an instant.

The TTL 256-zone metering system is very reliable and produces accurate exposures that rarely require more than 0.7EV to be applied. True-to-life colour is captured by the sensor, both in JPEG and raw file formats set to its Standard/Provia mode, but if you feel your shots could profit from a boost, the full suite of film-simulation modes is never far away. The white balance system can generally be relied upon to produce natural colour balance, but there is the option to refine the WB shift, adjust the colour temperature (2500k-10,000k) as well as set up and save your own custom settings.

The performance of the X-H1 takes another step in the right direction. The higher-resolution EVF, tweaks to autofocus, and Bluetooth technology are all significant advances. However, it's the implementation of IBIS that stands out. Though it's a feature that remains unique to the X-H series for now, I wouldn't be surprised if the IBIS unit is one day miniaturised to fit inside the smaller models. How long we'll have to wait for this, though, is anyone's guess.

AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

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Image Engineering

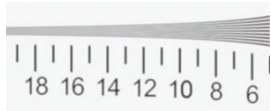


The X-H1 is the fifth X-system camera to be equipped with the 24.3-million-pixel X-Trans CMOS III sensor and X-Processor Pro. With the same sensor and processor combination as the X-Pro2, X-T2, X-T20 and X-E3, image quality is on a par with its classmates, with an impressive noise response at high sensitivities. Results up to ISO 51,200 are identical to those from other X-series cameras. Noise is handled exceptionally well between ISO 100–6400 and the detail resolved up to ISO 12,800 and 25,600 remains impressive for a sensor that's now well over two years old.

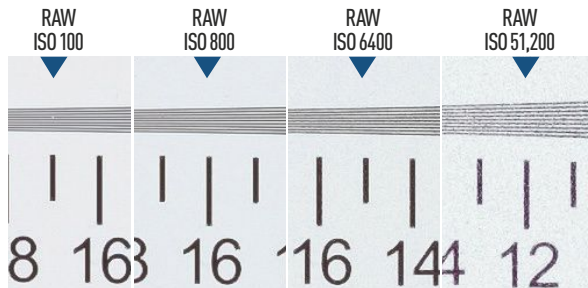
Resolution

The level of detail recorded by the 24MP sensor doesn't throw up any surprises. The lack of a low-pass filter contributes to it resolving a maximum of 3,400l/ph between ISO 100 and ISO 400, with resolution dropping slightly at ISO 800 to 3,200l/ph. The sensor continues

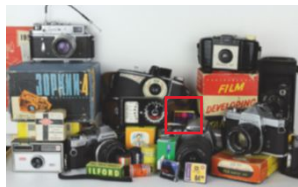
to preserve a high level of detail at ISO 3200 and 6400, exceeding 3,000l/ph at both these settings. The detail resolved at ISO 12,800 (2,800l/ph) remains high and the sensor even manages to resolve 2,400l/ph at the expanded 'H' setting, which is equivalent to ISO 51,200.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



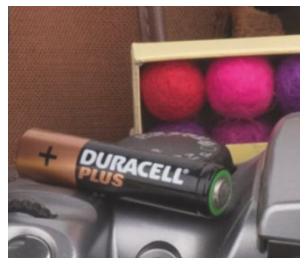
Noise



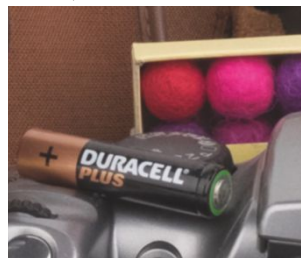
The crops shown below are taken from the area outlined above in red

A close study of our diorama test results tells us that the X-H1 delivers clean images with barely a hint of luminance noise between ISO 100 and ISO 800. Push beyond ISO 800 to ISO 1600 and luminance noise creeps in, becoming more noticeable at ISO 3200 and 6400. Users shouldn't shy away from using ISO 3200 or ISO 6400 if needs must. Rotating the ISO dial to ISO 12,800 introduces more luminance noise, but the level of fine detail remains high. I'd consider ISO 12,800 to be the limit to which I'd be willing to push. Though ISO 25,600 can be used in emergencies, ISO 51,200 should be avoided, as there's a big drop in saturation at this setting.

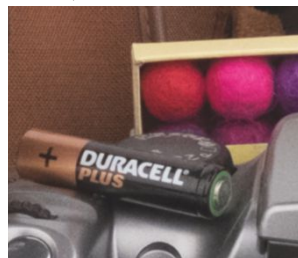
RAW ISO 100



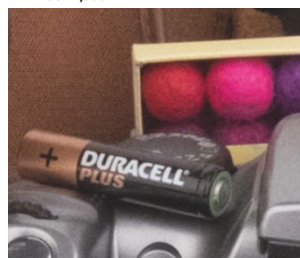
RAW ISO 1,600



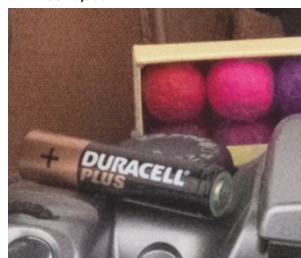
RAW ISO 6,400



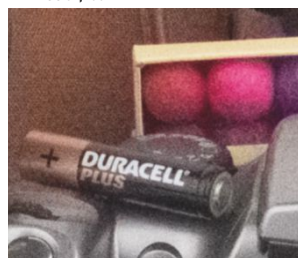
RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



Verdict



The X-H1 is Fujifilm's offering for serious photographers who want all the desirable qualities of an X-series camera in a more robust body that'll survive rigorous use. The trade-off for employing the highly effective IBIS system is that it's physically larger, but bigger isn't always better in the world of photography, especially when it comes to portability. While it does unfortunately lose some of the compact charm we've come to associate with the brand, Fujifilm's engineers have made a conscious effort to make sure the X-H1 remains smaller and lighter than most of its high-end DSLR competitors.

The X-H1 doesn't have the same 'wow' factor as the X-T2, but a lot of this comes down to the fact the X-H1 inherits many core features from its cousin. Thankfully, the X-H1 has enough that's new to differentiate it from the X-T2, and the way it merges design elements of the GFX-50S and X-T2 into an entirely new body has been a resounding success from a handling and operational perspective. Other advances that have been made to the autofocus, EVF and connectivity make it the finest performing X-series camera we've ever used.

For photographers and videographers who love the flexibility that comes with shooting handheld, IBIS will play a vital role in the images or footage they record, so spending £265 extra for the X-H1 makes a sensible choice over the X-T2. If the governing factor comes down to size, the X-T2 remains one of the finest performing all-rounders for under £1,500.

Although I wouldn't go as far as to say the X-H1 is revolutionary, it has firmly made its mark in the X series as the finest option for the most demanding photographers and videographers. It never felt out of its depth during testing, has a lot going for it and goes the extra step towards making sure there's a suitable X-series camera for everyone.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

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Lenses this wide give exaggerated perspective, along with distortion of objects in the corners
 Canon EOS 5DS R,
 1/60sec at f/11, ISO 800

Samyang AF 14mm F2.8 EF



Andy Westlake admires Samyang's first autofocus DSLR lens, a budget option for wideangle shooters

Korean lens maker Samyang's recent rise has been meteoric. Ten years ago, it was producing the kind of cheap, T2-mount mirror lenses and preset telephotos the rest of the photography world had grown out of decades earlier. But it now offers an extensive range of highly regarded manual-focus primes, and it was one of the first third-party manufacturers to make AF lenses for Sony's full-frame mirrorless system. With its recent XP range, it's entered into premium territory, in an attempt to take on the likes of Zeiss at a lower price.

All this paves the way for the Samyang AF 14mm F2.8 EF: the company's first autofocus

DSLR lens. It's not to be confused with the AF 14mm F2.8 FE, a completely different design for Sony mirrorless. Nor is it an adaptation of the bestselling 14mm F2.8 ED AS IF UMC – the demands of autofocus require a revised optical design. Instead it's a completely new lens which just happens to be the first from Samyang with weathersealed construction.

Naturally, the addition of autofocus makes the new model considerably more expensive than its £330 manual-focus predecessor. But at a launch price of £650, it's a fraction of the cost of Canon's EF 14mm f/2.8L USM prime, which will set you back £2,000. Initially, the lens will only be available in Canon EF mount,

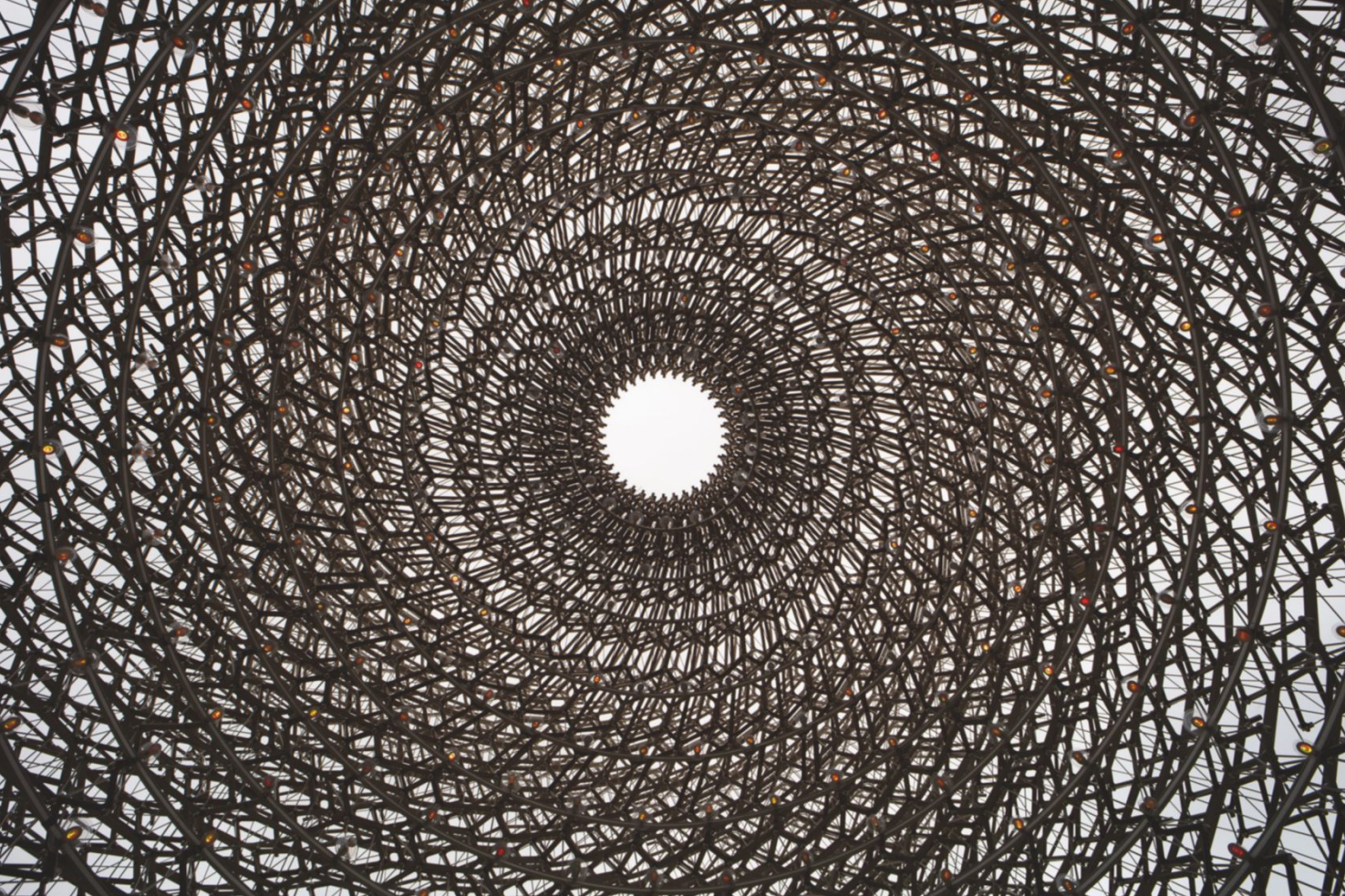
but with Nikon DSLRs now supporting fully electronic lenses with electromagnetic apertures, it seems unlikely we'll have to wait too long for an F-mount version.

On paper, the Samyang looks as if it could be the ideal option for enthusiasts looking for an autofocus ultra-wide prime that won't break the bank. Let's see how it behaves in practice.

Features

A quick glance at the lens's optical formula indicates that Samyang hasn't skimped on the glass; indeed its 15-element, 10-group design is relatively complex for its type. No fewer than seven special elements have been incorporated to suppress aberrations, including two aspherical elements, four made of high refractive index (HR) glass, and one of extra-low dispersion (ED





▶ glass). Samyang's own published MTF graphs predict that it's the sharpest of the firm's three 14mm f/2.8 lenses.

Samyang has used a seven-bladed aperture diaphragm to provide settings as small as f/22, and give 14-ray star effects when shooting into bright lights. The firm doesn't specify the type of AF motor used, but it seems similar to those used on its FE-mount AF lenses, with focus-by-wire operation. The minimum focus distance is just 20cm.

Build and handling

Measuring 91mm in diameter and 96mm in length, the Samyang is larger than Canon's or Nikon's 14mm f/2.8 primes. However, it also manages to be lighter, with its plastic barrel construction keeping the weight down to 485g.

Like most ultra-wide lenses, this 14mm is characterised by a large domed front element that's surrounded by a built-in petal-type hood. A large plastic push-on lens cap protects the front glass when the lens isn't in use. At the rear you'll find a metal lens mount, surrounded by a rubber seal to keep out dust and water.

The only controls are a wide, finely ridged manual-focus ring, which rotates smoothly with no end stops, and a small AF/MF switch on the side of the barrel. The latter is about the only disappointing aspect of the lens: it's made from cheap-feeling plastic, and with a rather flat design that sits flush against its raised surround, it's not as easy to operate as it should be.

While this is a fairly chunky optic, it's a good match to full-frame DSLRs, in particular the Canon EOS 5D-series I used. Of course, it can also be used on APS-C cameras, on

The Samyang is in its element when shooting interiors of large structures

Canon EOS 5DS R, 1/100sec at f/8, ISO 100

which it gives an angle of view equivalent to 22.4mm.

Some readers may be interested in this lens's compatibility with 35mm film SLRs. I tried it on my EOS 3, without film loaded, and it seemed to work absolutely fine. However, it gave very inconsistent results on older, lower-end bodies, often triggering aperture-operation error messages. At the other end of the technology scale, it worked satisfactorily on my Sony Alpha 7 II via the Sigma MC-11 adapter, but only in manual-focus mode; autofocus was inconsistent and often failed. Of course, Sony users can just buy the FE lens instead.

Autofocus

As mentioned earlier, Samyang appears to have employed a similar autofocus system to that used in its Sony FE-mount lenses. The AF 14mm F2.8 EF features an internal-focus design, in which the focus group is driven solely by a motor within the lens with no mechanical coupling to the focus ring. Autofocus isn't quite as quick as Canon's USM lenses, but it's likely fast enough for almost any purpose for which you'd use a 14mm prime. It's not entirely silent either, but while the motor's quiet high-pitched whine is quite evident to the photographer, it's unlikely to disturb anyone else.

When necessary, you can override autofocus and use manual focus. As with other modern focus-by-wire systems, this provides precise control, making it easy to get pin-sharp shots. With most SLRs, you should be able to focus



Barrel distortion is quite evident in this shot
Canon EOS 5DS R,
1/80sec at f/8, ISO 400



In general, flare is handled well when shooting into the sun Canon EOS 5DS R, 1/40sec at f/11, ISO 100

reliably using the viewfinder, but you'll get the best possible focus by switching to live view.

Image quality

When assessing this kind of optic, it's important to bear in mind that the wider lenses get, the harder they are to make. Producing a rectilinear 14mm wideangle that reproduces straight lines properly along the edges of the frame demands considerable stretching of the corners. While this is part of the characteristic wideangle look, it inevitably results in those corners looking softer than the centre, especially at larger apertures. The key question is whether they still look sharp enough.

A glance at our test results may make you think the answer is no, but it's also a fact that ultra-wide lenses tend to do better at shooting real-world three-dimensional scenes than flat test charts. The broad pattern of behaviour is the same, but it turns out that while the corners are somewhat soft wide open, the Samyang gives excellent detail across the frame when stopped down to f/8 or f/11, even on the 50MP Canon EOS 5DS R I used for testing. Of course, these are the apertures you'd expect to be using on full-frame anyway.

In fact, image quality at f/8 is superb. There's barely any lateral chromatic aberration, which is impressive, so there's not much need to clean up colour fringing in post-processing. There's a little barrel distortion, but this will only need fixing if you have straight lines running along the edges of the frame. And while vignetting is quite obvious at large apertures, it's pretty much gone past f/5.6.

Impressively for a lens with so much glass, the 14mm is also very resistant to flare. In general, contrast is maintained very well, even when shooting directly into the sun. You can pick up some bright red flare patterns with the sun at certain positions in the frame, but they're quite visible in the viewfinder and a fractional change in composition is usually enough to make them go away.

AP

Verdict

With its AF 14mm F2.8 EF, Samyang has found and filled an interesting niche in the market. Canon full-frame DSLR users looking to go this wide haven't had all that many other options until now, especially on a budget. Indeed, this new lens joins the Sigma 12-24mm f/4.5-5.6 as being the only EF-mount autofocus super-wideangle that you might call 'affordable'.

The key question, really, is whether you think this autofocus option is worth the premium over Samyang's existing manual-focus 14mm f/2.8. Depending on how you shoot, it's certainly debatable how useful AF is on a lens this wide, especially if you habitually use a tripod. The weathersealing may well tip the balance for landscape photographers, as it gives that bit more reassurance when shooting outdoors.

Overall, though, Samyang's first autofocus SLR lens is a success. Not surprisingly, it's not perfect wide open, but at optimum apertures it delivers superb results. For Canon DSLR users wanting to go ultra-wide without spending a four-figure sum, it's a great choice.



Data file

Price £649
Filter diameter N/A
Lens elements 15
Groups 11
Diaphragm blades 7
Aperture f/2.8-22
Minimum focus 0.2m
Length 95.6mm
Diameter 90.5mm
Weight 485g
Lens mount Canon EF

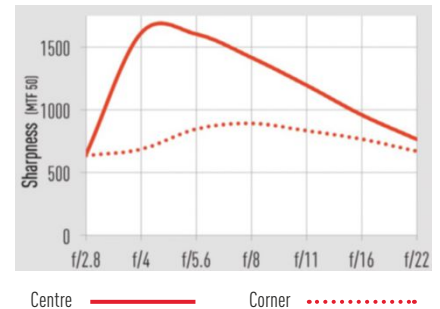
Amateur
Photographer
Testbench
Recommended



Samyang AF 14mm F2.8 EF

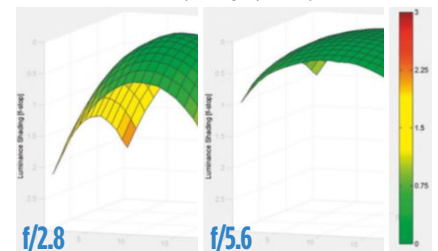
Resolution

Our Image Engineering MTF50 tests reveal a lens that behaves much as I'd expect for a super-wide prime. It's not especially sharp wide open, but central sharpness improves dramatically on stopping down to f/4. The corners sharpen up much more gradually, with the lens's sweet spot being f/8 to f/11. But these are the apertures you'd be aiming to use on full frame most of the time, anyway.



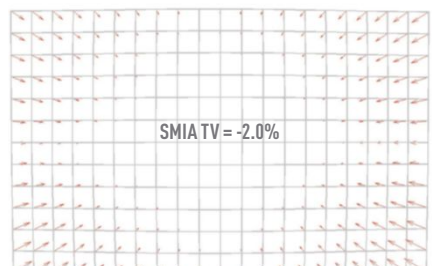
Shading

Just as we'd expect from a full-frame wideangle, the 14mm f/2.8 shows considerable vignetting wide open, with over two stops' drop in illumination into the corners at f/2.8. Despite its magnitude, the gradual fall-off profile means the effect isn't necessarily unpleasant. Stop down to f/5.6 and the vignetting falls below a stop, which in most situations should be photographically irrelevant.



Curvilinear distortion

As is common in wideangle primes, the AF 14mm F2.8 EF shows fairly obvious distortion, which is of a 'moustache' pattern with barrel distortion in the centre that corrects into the corners. To correct it, you'll need to use profiled corrections in raw processing in order to straighten lines properly.



Manfrotto 190 Go! MS Carbon MT190GOC4

Andy Westlake investigates an updated workhorse tripod

● £340 ● www.manfrotto.co.uk

THREE years ago, Manfrotto made its first tripod with twist leg-locks, in the shape of the 190 Go! Originally produced with aluminium legs, it was later joined by a lighter-weight carbon-fibre version. Now the firm has updated both models, each with revised leg designs.

Indeed the first thing you notice with this latest carbon-fibre model is the strikingly glossy finish to the legs, compared to the usual dull matt grey. This highlights the new carbon-fibre weave, which, says, Manfrotto brings improved rigidity without increasing the weight. The twist locks have also been updated to a new M-lock design, promising rapid set-up with a 90° twist. Finally, close inspection reveals subtly reshaped rubber feet that should be less likely to slip on smooth surfaces.

In terms of design and specifications, however, there are no other apparent differences between this model and its predecessor. This isn't a bad thing: why change something when it works this well? The four-section legs fold up reasonably small, yet the tripod is tall enough to hold a camera at eye-level for a 6ft-tall user, with the centre column extended. The controls are large and easy to use too, even when you're wearing gloves.

The design is remarkably flexible: each leg can be set independently to one of four angles, including completely flat for low-angle shooting. But its standout feature is an ingenious mechanism within the central spider that enables the centre column to be lifted up and swung through 90° to a horizontal position, allowing easy overhead macro shots. When set this way, the column can be rotated freely relative to the legs, and locked wherever you need. This also facilitates ground-level photography without having to disassemble the tripod or install a short centre column.

If I'm being picky, there are a couple of minor flaws. The locking screw that secures the centre column isn't captive, meaning that it could possibly work itself free and get lost. However, replacement parts are easy enough to acquire from www.manfrottospares.com. There's no spirit level for setting your centre column vertical, either.

Verdict

For serious outdoor photographers looking for a sturdy, reliable and flexible support, it's very difficult to find anything better than this model, at least without spending a lot more money. It's exactly the kind of tripod that makes Manfrotto so popular with enthusiasts and professionals alike.

At a glance

- 147cm max height
- 45cm folded length
- 1,350g weight
- 7kg max load

Easy Link

A standard 3/8in screw thread socket is hidden under a rubber plug on the spider, for attaching video lights and the like.

3/8in connector

The tripod is compatible with most tripod heads, but those with 1/4in threads will need an adapter.

Strap lug

A loop on the spider allows attachment of Manfrotto's carry strap. It can also be used to hang a camera bag for extra stability.

M-locks

Manfrotto says its revised twist-lock mechanism is faster and easier to use compared to previous models

ALUMINIUM VERSION

If the carbon-fibre 190 Go! is beyond your budget, take a look at the aluminium MT190GOA4 version. With a list price of £175, it has essentially the same key specifications, aside from being heavier at 1,660g. It won't dampen vibrations quite as effectively as its sibling, but should still provide extremely solid support.

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★★★★★



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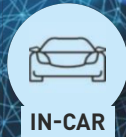
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A question of shutters

Q Does a DSLR camera actually have a physical/mechanical shutter curtain or does it just time the exposure to the sensor electronically?

Nikonchris (AP forum)

A Basically, both! Any DSLR (and most other digital cameras) that shoots video will use a 'sensor shutter'. For stills only, all current DSLRs also have an electronically governed mechanical focal plane shutter, as do most mirrorless system cameras. Increasingly, and especially mirrorless cameras, high frame-rate shooting modes are available that don't employ the mechanical shutter. Some cameras with smaller sensors do without a mechanical shutter. The advantage of using the sensor only is that it's silent and free from vibration, and you can get much faster frame rates than with a mechanical shutter. Drawbacks include a limited shutter speed range and some occasional image artefacts.

Use for a Hoya 81B filter

Q My grandfather died last year and he has passed his old camera gear on to me. It's all quite old; a Nikon EM film camera with a 50mm f/1.8 lens. The lens has a 52mm filter thread diameter and there are a number of filters in the camera bag that fit. I recognise the Skylight 1A and there is a polarising filter, but I'm not sure what another filter I found is used for. It's made by Hoya and is an 81B type. It's tinted red-ish or maybe orange. My grandfather used a lot of slide film as well as black and white but I'm not sure if he used this filter for one or the other or even both. I have a Nikon D5300 and am curious if this filter would be of any creative use to me?

Lee Chaney



Warm-up filters are essential to outdoor photography when using film



The working distance of the Olympus m.Zuiko 60mm macro is 8cm

How close can I get?

Q I have just acquired an Olympus m.Zuiko 60mm macro lens, and am a bit puzzled by the minimum focusing distance I seem to be getting with it. The official specifications say that the closest focusing distance is 0.19m. However, by my reckoning it's only about 3in or, say, 8cm (0.08m). To be honest, I was hoping I didn't need to be so close to the subject in order to get maximum magnification. What's the catch?

Jade Cusack

A Two minimum focus distances are quoted for macro lenses: the closest working distance and the closest focusing distance. The difference is that the focusing distance is measured from the film or sensor plane, which will

be within the body of the camera, while the working distance is measured from the end of the lens. Your interest is in the working distance, which you have determined to be around 8cm, while the focusing distance is actually more than double at 19cm. The difference between the two figures is the length of the lens plus the flange/back distance.

To extend the working distance between lens and subject, you should aim to use a longer focal length macro lens. The Olympus 60mm is the longest native Micro Four Thirds macro lens currently available, but you could use a Sigma 105mm macro lens made for Four Thirds DSLRs using an adapter. In fact, there are lots of old manual lenses you could use with an appropriate adapter if you don't need the latest technology.

A An 81-series filter is for subtly warming up the scene and is designed for colour photography. They are actually designed as colour correction filters and the strength of the filter is designated by the letters A, B and C, with A being the weakest and C the strongest. The classic use of these filters is for fine adjustment of colour temperature. They can be used to correct a mismatch between a colour film's rated colour temperature and colour temperature of the type of artificial lighting in use, for example. They can also be used to moderate a blue

cast in scenes where the ambient light is 'cold', as in sunny snow conditions, for example. In normal daylight situations photographers have used 81 filters for creatively adding a warm mood to their colour film compositions. Modern digital cameras let you alter the white balance natively and you can easily do the same in post-processing, so the use of 81-class warming filters becomes unnecessary. Another point worth mentioning is that most modern Nikon lenses will require filters larger in diameter than 52mm.

Q&A compiled by Ian Burley



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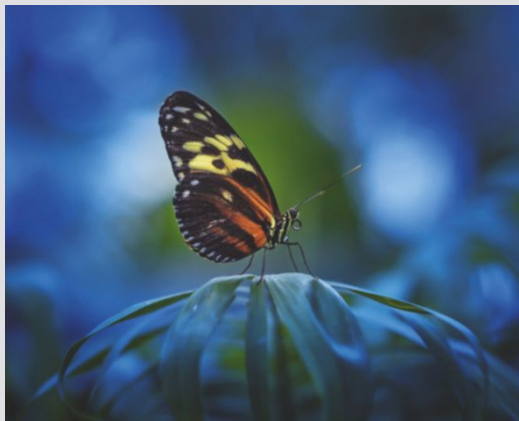
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Professor Newman on...

A history of viewfinders

Reflex, electronic, optical, hybrid - a fascinating look at the expanding world of viewfinders



In the beginning, most cameras didn't have a separate viewfinder. In the early days of plate cameras a ground glass plate was placed where the sensitized glass plate would eventually go, and the scene was composed on that – the photographer's view being shielded from the ambient light by a cloth at the rear of the camera. Composition was slow and methodical – but so was picture taking.

Then roll film was developed and cameras became more portable. It was possible to take photographs on the move and no longer was the ground glass an acceptable solution. It was in those days that the types of optical finder that we see today were first developed. In those days the finders ranged from a simple wire loop, or 'sports finder', through to reversed Galilean telescopes, what today we'd call a 'direct' finder, through to reflex viewfinders, the first single lens reflex, which used the taking lens for the viewfinder, being produced in 1861. The early SLRs had the user looked down at the viewing screen, necessitating the

camera to be held lower than eye level, hence the moniker 'waist level finder'. The SLR gained eye-level viewing with the release of the East German Contax S in 1949, which placed a pentaprism above the viewing screen, allowing the photographer to see a right-way round image at eye level.

The next generation

Parallel with the eye-level SLR there had been a continuous improvement of the direct view Galilean finder. These developments included projected frame lines which could be automatically changed according to the field of view of the attached lens, and a split image rangefinder integrated into the viewfinder (earlier cameras had separate eyepieces for the viewfinder and rangefinder). For many, the apogee of the rangefinder viewfinder was the Nikon SP of 1957, although Leica aficionados would probably disagree.

Both the SLR and integrated rangefinder viewfinders are inherently expensive. They contain as many precision optical

components as a mid-range lens, quite complex mechanical arrangements and need to be very precisely assembled if focus is to be accurate. Since the advent of digital photography there has been the alternative of an electronic viewfinder, which has none of these problems. By taking a live feed from the camera sensor, a display can be pressed into service as a viewfinder. The display might simply be the rear LCD (which is still a viewfinder, just not an eye-level one) or it might be a miniature display viewed at eye-level through an optical eye-piece. In either case, the production cost is likely to be much smaller than that of an optical finder. The miniature displays are usually 'Liquid Crystal on Silicon' (LCoS) displays in which a tiny LCD panel is sandwiched over the driver chip, creating a reflective display with very high resolution. More recently Organic LED (OLED) displays have also become available. As well as being inherently less expensive, electronic viewfinders offer exposure simulation, visibility in low light and ability to overlay data on the viewed image. The two major disadvantages are continuous power drain and a slight delay, that can interfere with the tracking of erratically moving subjects.

Finally, Fujifilm has introduced a hybrid of optical and electronic finders in its X100 series of cameras. This has very similar optics to the direct view finder with projected framelines, but instead of a frameline mask a small LCD can be superimposed over the optical image, which can be blanked with a shutter when only the electronic finder is wanted. Whether this is the best or worst of both worlds is an arguable point.



Possibly the apogee of direct rangefinder viewfinder design, the Nikon SP

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Buying Guide

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Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras				Resolution	Lens Mount	Max ISO	Video	Mic Input	Shooting				Screen			Dimensions				
Name & Model	RRP	Score	Summary																	
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	485g
Canon EOS 2000D	£469		Minor update to EOS 1300D gains 24.1MP sensor	24.1MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	475g
Canon EOS 4000D	£369		Super-cheap stripped-back DSLR for budget-conscious beginners	18MP	Canon EF	12,800	1080p		9	3	95	•	•	2.7in		500	129	101.6	77.1	436g
Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•	440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	95	•	•	3in	•	440	131.9	101	77.8	565g
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	99	76.2	532g
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in		670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in		980	145	111	71	755g
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98	•		3in	•	1,200	144	110.5	74.8	765g
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in		950	152	116	76	950g
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7	100	•		3.2in	•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	1,210	158	167.6	82.6	1340g
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•	1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•	700	125	98	76	530g
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	970	124	97	78	465g
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in		1,100	135.5	106.5	76	765g
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	•	3.2in	•	950	135.5	104	72.5	720g
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•		3.2in	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•	900	141	113	82	850g
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•	1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5	100			3.2in		1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in		1,200	146	123	82	980g
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p	•	153	7	100	•		3.2in	•	1,840	146	124	78.5	1005g
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	100			3.2in	•	3,780	160	158.5	92	1405g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•	410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•	410	125.5	93	74	688g
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in		720	131.5	102.5	77.5	785g
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•	390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•	760	136.5	110	85.5	1010g
Pentax K-1 II	£1799		Updated K-1 with higher maximum ISO and handheld pixel-shift mode	36MP	Pentax K	819,200	1080p	•	33	4.4	100	•		3.2in	•	670	136.5	110	85.5	1010g
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6	100			3in		tbc	147	95.1	90.8	703g
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	3.8	100			3in		tbc	147	95.1	90.8	708g
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•	580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•	480	142.6	104	81	647g
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@timeinc.com. We don't have space to list every single product on the market, so we don't include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.

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Mirrorless cameras

	NAME & MODEL	RRP	SCORE	SUMMARY						SHOOTING				SCREEN			DIMENSIONS				
NEW	Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6	•	•	3in	•	•	255	108	66.6	35	301g
	Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	24.2MP	Canon M	25,600	1080p		49	6.1	•	•	3in	•	•	295	108.2	67.1	35.1	302g
	Canon EOS M50	£649		Very likeable and well-specified entry-level model with viewfinder	24.2MP	Canon M	51,200	3840p	•	143	10	•	•	3in	•	•	235	116.3	88.1	58.7	387g
	Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2	•	•	3in	•	•	250	110.9	68	44.4	366g
	Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	3in	•	•	295	112	68	44.5	390g
NEW	Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
	Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6	•	•	3in	•		350	119.6	67.4	40.4	331g
	Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		77	10	•	•	3in	•	•	410	116.9	66.9	40.4	339g
	Fujifilm X-A5	£549		Speedier budget model with new processor and phase detection AF	24.2MP	Fuji X	51,200	3840p		91	6	•	•	3in	•	•	450	116.9	67.7	40.4	361g
	Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	3in			350	129	74.9	37.2	350g
NEW	Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	24.3MP	Fuji X	51,200	3840p	•	325	5	•	•	3in		•	350	121.3	73.9	42.7	337g
	Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5-axis in-body stabilisation	24.3MP	Fuji X	51,200	4096p	•	325	14	•	•	3in	•	•	310	139.8	97.3	85.5	673g
	Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	3in	•	•	350	118.4	82.8	41.4	383g
	Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•	3in	•		350	129	89.8	46.7	440g
	Fujifilm X-Pro2	£1349	5★	High-end model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•	3in			250	140.5	82.8	45.9	495g
NEW	Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•	3in	•		340	132.5	91.8	49.2	507g
	Leica CL	£2250	4.5★	Gorgeous APS-C mirrorless model with viewfinder and touchscreen	24.2MP	Leica L	50,000	3840p		49	10	•	•	3in	•		220	131	78	45	403g
	Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5	•	•	3.7in	•		400	134	69	33	384g
	Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20	•		3.7in	•		250	134	69	33	399g
	Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•	3in	•		400	147	104	39	847g
NEW	Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	3in	•	•	350	117.1	68.3	38.4	374g
	Olympus PEN E-PL9	£650		Entry-level CSC with built-in flash and 4K video but no viewfinder option	16.1MP	Mic4/3	25,600	3840p		121	8.6	•	•	3in	•	•	350	117.1	68	39	380g
	Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	3in	•	•	320	119.5	83.1	46.7	342g
	Olympus OM-D E-M10 III	£699	4.5★	Excellent mid-range CSC with simplified, easy-to-use interface	16.1MP	Mic4/3	25,600	3840p		121	8.6	•	•	3in	•	•	330	121.5	83.6	49.5	410g
	Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•	3in	•		750	123.7	85	44.5	469g
NEW	Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	3in	•	•	330	124.8	72.1	37.3	427g
	Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•	3in	•	•	440	134.1	90.9	68.9	574g
	Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	3in	•	•	360	124.9	86.2	77.4	410g
	Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship CSC with in-body IS	20.3MP	Mic4/3	25,600	3840p	•	225	9	•	•	3in	•	•	890	136.9	97.3	91.6	658g
	Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	3in	•	•	330	128.4	89	74.3	505g
NEW	Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8	•	•	3in	•	•	210	106.5	64.6	33.3	269g
	Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	3in	•	•	290	122	70.6	43.9	426g
	Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•	3in	•	•	330	133.2	78	63.1	487g
	Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5-axis stabilisation	20.3MP	Mic4/3	25,600	3840p		49	9	•	•	3in	•	•	900	124	72.1	46.8	450g
	Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•	3.2in	•	•	410	138.5	98.1	87.4	725g
NEW	Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi-aspect sensor	10.2MP	Mic4/3	204,800	4096p	•	225	11	•	•	3.2in	•	•	410	138.5	98.1	87.4	660g
	Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p		25	3.5	•	•	3in	•		420	110	63	36	296g
	Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6	•	•	3in	•	•	400	110	63	36	283g
	Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	3in	•		310	120	67	45	344g
	Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	•	•	3in	•		350	120	66.9	48.8	404g
NEW	Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	•	•	3in	•	•	350	120	66.9	53.3	453g
	Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•	3in	•		340	127	94	48	474g
	Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•	3in	•		350	126.9	95.7	59.7	556g
	Sony Alpha 7 III	£1999		Remarkable all-rounder with 10fps shooting and 4K video recording	24.2MP	Sony E	204,800	3840p	•	693	10	•	•	3in	•	•	610	126.9	95.6	73.7	650g
	Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•	3in	•		340	127	94	48	465g
NEW	Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•	3in	•		290	126.9	95.7	60.3	625g
	Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	42.4MP	Sony E	102,400	3840p	•	399	10	•	•	3in	•	•	650	126.9	95.6	73.7	657g
	Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•	3in	•		380	126.9	94.4	48.2	489g
	Sony Alpha 7S II	£2500	5★	A specialist camera for low-light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•	3in	•		310	126.9	95.7	60.3	627g
	Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	•	693	20	•	•	3in	•	•	650	126.9	95.6	63	673g

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus-control portrait lenses	ED Extra-low Dispersion elements	LD Low-Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS-C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full-frame lenses	EF-S Canon lenses for APS-C sized sensors	MP-E Canon's high-magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full-frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS-C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt-and-Shift lens
APO Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full-frame lenses	PC-E Nikon tilt-and-shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full-frame mirrorless	PF Nikon Phase Fresnel optics	USM Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all-weather lenses	DD Sony lenses for APS-C sized sensors	HSM Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samsung lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image-Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY														
CANON DSLR																	
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g	
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g	
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g	
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens								•	28	n/a	108	132	1180g	
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open					•				•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g	
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular					•				•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel					•				•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•		•						•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings					•				•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease					•				•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g	
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•		•						25	58	69	75.2	205g	
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g	
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g	
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•						39	67	76.6	96	480g	
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g	
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g	
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor					•				•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements									•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•						•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance					•				•	16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings					•				•	21	82	88.5	106.9	780g

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE	SONY	CANON	FOUR	NIKON	PENTAX	SIGMA	FULL	MIN	FILTER	WIDTH	LENGTH	WEIGHT
				STABILISATION	ALPHA		THIRDS				FRAME	FOCUS (CM)	THREAD (MM)	(MM)	(MM)	
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•						•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•						•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	•	•						•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•	•						•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•	•						•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•	•							13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•						•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8			•					•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•							110	58	70	111.2	375g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•	•						•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•	•						•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•	•						•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•	•						•	120	67	80	145.5	710g
EF 70-300mm f/4.5-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•	•						•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•	•						•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though	•	•						•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	•						•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8			•					•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•						90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•	•						•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•	•						•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification			•					•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•	•						•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g

NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm			•					•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•		•						22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22			•						24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass			•						14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer			•						30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality			•					•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration			•					•	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance			•					•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•		•					•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•		•						35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•		•						38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs			•						36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs			•					•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens			•						28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•		•						28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens			•						25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•		•						25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction			•						n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•		•						45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•		•						50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•		•						45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•		•						48	67	78.5	99	550g

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY										MOUNT						DIMENSIONS			
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography														•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight														•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system														•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system														•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic														•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers														•	23	72	77.5	83	355g
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture														•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens														•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet										•				•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR										•				•	38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens										•				•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions														•	28	77	83	100.5	645g
28mm f/1.4 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers														•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm														•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'										•				•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens														•	30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight														•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture														•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range														•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts														•	20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture														•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras														•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4										•				•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22														•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs														•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology										•				•	110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs										•				•	110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available										•				•	140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture														•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system														•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass														•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths										•				•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control										•				•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin										•				•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass										•				•	1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus										•				•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design														•	110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto										•				•	110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects										•				•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass										•				•	28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm														•	85	77	86.5	84	595g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens														•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography														•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture														•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results										•				•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control														•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic														•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass														•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system														•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras										•				•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements										•				•	140	77	89	147.5	755g

LAOWA DSLR																						
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion										•	•	•	•	•	18	77	74.8	82.8	609g
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-closeup shooting, with magnification from 2.5x to 5x										•	•	•	•	•	17.3	n/a	65	82	400g
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A										•	•	•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro										•	•	•	•	•	18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh										•	•	•	•	•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT

PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus							•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom							•			30	77	83.5	87.5	430g
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements							•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood							•	•		28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)							•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh							•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system							•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm							•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating							•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens							•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements							•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant							•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing							•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting							•	•		38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8							•	•		50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye							•	•		30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g							•	•		30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners							•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system							•			40	49	63	15	90g
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens							•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating							•	•		45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format							•	•		45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits							•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism							•	•		19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects							•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating							•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly							•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor							•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing							•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating							•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition							•	•		120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'							•	•		70	49	48	64	270g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage							•	•		30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images							•	•		200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside							•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							•			140	77	83	184	1070g

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•				30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•				24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•				20	n/a	77.3	70.2	500g
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•								28	n/a	95	109.4	791g
AF 14mm f/2.8 EF	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction		•								20	n/a	90.5	95.6	485g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•				28	n/a	94	87	552g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•				20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•				20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•				25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•				20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•				30	77	83	111	660g
NEW 50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors		•								45	86	93	117.4	1200g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•				45	77	74.7	81.6	575g
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture		•								80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•				100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	•	•	•	•				30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•				80	77	82	122	830g

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DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (CM)	WIDTH (MM)	LENGTH (MM)	WEIGHT			
LENS	RRP	SCORE	SUMMARY										MOUNT							DIMENSIONS					
SIGMA DSLR																									
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder												•		•		•	13	n/a	76	77.8	470g	
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass												•		•		•	13	n/a	73.5	68.6	400g	
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end												•		•		•	24	72	75	105.7	555g	
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens												•		•		•	13	n/a	75.8	83	475g	
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list												•	•	•		•	24	82	87.3	88.2	520g	
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery												•		•		•	24	n/a	101	132	1150g	
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts												•	•	•		•	28	n/a	87	120.2	670g	
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs												•	•	•		•	27	n/a	95.4	126	1170g	
14-24mm f/2.8 DG HSM A	£1399		Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction												•	•	•		•	26	n/a	96.4	135.1	1150g	
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!												•	•	•		•	15	n/a	73.5	65	370g	
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation												•	•	•		•	28	77	83.5	92	565g	
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range												•	•	•		•	22	72	79	82	470g	
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame												•		•		•	28	72	78	121	810g	
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better												•	•	•		•	45	45	79	100	610g	
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures												•	•	•		•	45	72	79	101	630g	
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras												•	•	•		•	35	62	73.5	88.6	470g	
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens												•	•	•		•	39	72	79	101.5	585g	
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens												•		•		•	27.6	n/a	90.7	129.8	950g	
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes												•		•		•	25	77	85	90.2	665g	
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range												•		•		•	28	82	87.6	122.7	940g	
24-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation												•	•	•		•	37	82	88	107.6	1020g	
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build												•	•	•		•	45	82	89	109	885g	
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view												•	•	•		•	30	62	63.3	74.2	435g	
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series												•	•	•		•	30	67	77	94	665g	
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality												•	•	•		•	40	77	85.4	100	815g	
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one												•	•	•		•	37.4	82	93.5	170.7	1490g	
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters												•	•	•		•	180	95	104.4	219	1970g	
70mm f/2.8 DG Macro A	TBC		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design												•	•	•		•	26	49	71	106	515g	
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite												•	•	•		•	140	77	86.4	197	1430g	
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements												•	•	•		•	95	58	76.6	122	550g	
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm												•	•	•		•	95	58	76.6	122	545g	
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users												•		•		•	85	86	95	126	1130g	
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom												•	•	•		•	160	67	86.4	182.3	1160g	
105mm f/1.4 DG HSM A	TBC		Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot												•		•		•	100	tbc	115.9	131.5	1645g	
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites												•	•	•		•	31.2	62	78	126.4	725g	
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter												•	•	•		•	150	105	124	291	3390g	
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs												•	•	•		•	87.5	82	91.4	114.9	1130g	
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation												•	•	•		•	38	72	79.6	150	950g	
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter												•	•	•		•	280	95	105	260.1	1930g	
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof												•	•	•		•	260	105	121	290.2	2860g	
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system												•	•	•		•	47	86	95	204	1640g	
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor												•	•	•		•	250	46	119	214.5	2400g	
SONY DSLR																									
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way												•					25	77	83	80.5	360g	
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view												•					•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs												•					•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens												•					100	72	81	88	577g	
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens												•					35	62	72	83	445g	
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm												•					40	62	72	83	470g	
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus												•	•				45	62	76	86	398g	
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths												•					45	62	75	86	440g	
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter												•				•	25	72	78	53.5	285g	
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens												•				•	19	72	78	76	555g	
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs												•					•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom												•				•	38	67	77.5	94	565g	
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor												•					12	49	70	45	150g	
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass												•				•	30	55	69	76	510g	
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens												•					23	55	70	52	170g	
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag												•					34	49	70	45	170g	
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better												•				•	45	55	65.5	43	220g	
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting												•					•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element												•				•	20	55	71.5	60	295g	
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor												•					95	55	71.5	85	305g	
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation												•					140	62	77	116.5	460g	
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens												•				•	120	77	87	196.5	1340g	
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture												•				•	120	62	82.5	135.5	760g	
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus												•				•	150	77	95	196	1500g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL-FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•					•		85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•					•		60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•					•		35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•					•		72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•					•		87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation		•	•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•	•		•		28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size		•	•	•	•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8			•	•	•	•			27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•	•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation		•	•	•	•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine		•	•	•	•				49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance		•	•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras		•	•	•	•		•		38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction		•	•		•		•		38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•	•	•			33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)		•	•	•	•		•		49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•	•		•		20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•	•	•	•		29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio			•	•	•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•	•	•			95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation		•	•	•	•		•		130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•	•		•		•		95	77	88	193.8	1500g
70-210mm f/4 Di VC USD	£699		Lightweight telezoom promises high optical performance, image stabilisation and weathersealing		•	•		•		•		95	67	76	176.5	860g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•	•		•		150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs			•	•	•	•	•		95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•	•		•		80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•	•	•	•		29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•	•		•		30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction		•	•		•		•		150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•	•		•		220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•	•		•		270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		•	•		•		•		47	72	84.8	165.7	920g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance			•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance			•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs					•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light					•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras					•		•		26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts					•		•		28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture					•		•		38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor		•			•		•		100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic					•		•		30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•				25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•		•				25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion					•				22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction					•				25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•			25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and tight wideangle prime, available in Nikon mount only					•				17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential					•	•	•		24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•			30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction					•	•			30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime					•	•			30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs					•	•			45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience					•	•			45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics					•	•			24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects					•	•			100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture					•	•			80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction					•	•			88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography					•	•			80	77	129	132	1123g

CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIFILM X	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS					
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•							15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle zoom lens, promising minimal ghosting with Fujii's HT-EBC multi-layer coating	•					•			24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag						•			18	58	65	58.4	235g
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•					•			13	52	62.6	44.2	135g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users						•			15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•					•			30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance						•			60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture						•			18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•					•			45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•					•			18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture						•			28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens						•			22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						•			60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens						•			28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match						•			35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits						•			39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•					•			100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fujii's mid-range CSCs, and this lens has optical image stabilisation	•					•			110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•					•			110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value						•			70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur						•			70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification						•			26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•					•			25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						•			60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•					•			175	77	94.8	210.5	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control			•						12	46	50	55	170g
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion			•	•					12	49	60	53	215g
15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion				•				•	15	72	66	82	500g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system							•		20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless							•		45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus							•		30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs							•		30	52	63.5	38.1	153g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range						•	•	•	30	82	88	138	1140g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality							•		30	60	70	77	428g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime							•	•	60	82	88	124	1065g
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							•		100	60	68	110	500g
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification							•		16	60	68	89	320g
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL							•	•	50	67	73	102	720g
90-280mm f/2.8-4 APO-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range							•	•	60	82	88	238	1850g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			•						20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			•						12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms			•						25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			•						20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8			•						20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION										MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
				CANON	MICRO FOUR THIRDS	SONY	NIKON	FUJIFILM	LEICA	FULL-FRAME								
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		•									20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance		•									50	58	63.5	83	285g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing		•									30	n/a	56	9	22g
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work		•									20	62	68.2	87	390g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		•									25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics		•									20	37	57	22	71g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness		•									30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		•									25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		•									9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class		•									70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		•									90	58	63.5	83	190g
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics		•									50	62	70	84.9	410g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		•									50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		•									19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		•									90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots		•									84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	•									140	77	92.5	227	1270g

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•									25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		•									10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics		•									23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		•									20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•									20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•									25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•									25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•									20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•	•									20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		•									18	46	55.5	20.5	55g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•									20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•									30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•	•									30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion	•	•									20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options	•	•									20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds		•									25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica	•	•									30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•	•									10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•	•									90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•									85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•	•									85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•	•									50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•									37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•									15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•									90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£480	4★	A powered long-focal-length zoom lens	•	•									90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£400		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•									100	52	70	100	380g
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•	•									75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•									100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•									103	72	83	171.5	985g
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•	•									115	77	87.5	174	1245g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting		•									9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•	•								30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	•	•	•								20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras		•	•				•				20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•							28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•	•							38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF		•	•				•				30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs		•	•				•				35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•	•	•							50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs		•	•	•			•				45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•							90	58	73.7	64.5	320g

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CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL-FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY		MOUNT						DIMENSIONS						
SIGMA CSC																	
16mm f/1.4 DC DN C	£450		Large-aperture wideangle lens with dustproof and splashproof design			•	•					25	67	72.2	92.3	405g	
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens			•	•					20	46	60.8	45.7	150g	
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g	
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g	
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g	
SONY CSC																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•					25	62	70	63.5	225g	
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics							•	28	n/a	87	117.4	565g		
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g	
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction				•					28	82	88.5	121.6	680g	
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens				•				•	28	72	78	98.5	518g	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation			•	•					25	40.5	64.7	29.9	116g	
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture			•	•					35	55	66.6	75	308g	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture			•	•					25	49	62	60	194g	
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture			•	•					45	72	78	110	427g	
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras			•	•					40	95	110	167.5	1105g	
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras			•	•					45	55	67.2	88	325g	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens			•	•					50	62	68	98	460g	
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies			•	•					30	67	93.2	99	649g	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras				•					20	49	62.6	20.4	69g	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies				•					16	49	63	65.6	225g	
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results				•				•	38	82	87.6	136	886g	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation			•	•				•	40	67	73	94.5	426g	
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design			•	•					38	77	83.4	113.3	663g	
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant			•	•					50	72	80.5	118.5	780g	
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•					29	49	64	60	200g	
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range			•	•					30	55	72.5	83	295g	
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras			•	•					95	95	162.5	105	1215g	
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras				•					9	49	62	55.5	138g	
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•					30	72	73	94.5	630g	
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation			•	•					30	49	62.2	45	155g	
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver				•					35	49	61.5	36.5	120g	
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range			•	•					39	49	62	62	202g	
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•					45	72	83.5	108	778g	
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element				•					45	49	68.6	59.5	186g	
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•					16	55	70.8	71	236g	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•					50	49	64.4	70.5	281g	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range			•	•					100	49	63.8	108	345g	
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation			•	•					100	72	80	175	840g	
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies			•	•					100	72	80	175	840g	
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range			•	•					90	72	84	143.5	854g	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction				•					80	67	78	82	371g	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens				•					80	77	89.5	107.5	820g	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras			•	•					28	62	79	130.5	602g	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh			•	•					57	72	85.2	118.1	700g	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9			•	•					98	77	93.9	205	1395g	
TAMRON CSC																	
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g	
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation			•	•					50	62	68	96.7	460g	
TOKINA CSC																	
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring				•					•	28	62	69	81.5	490g
Firin 20mm f/2 FE AF	tbc		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor				•					•	28	63	73.4	81.5	464g
ZEISS CSC																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•					•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•					•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•					•	20	67	81	92	355g
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics				•					•	25	52	62	69.5	375g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g	
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users				•					•	30	52	62	59	340g
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•					•	45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g	
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series			•	•					•	80	67	78	105	475g
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•					•	80	52	62.5	108	594g
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless			•	•					•	87	67	84	120	614g



Digital Photography

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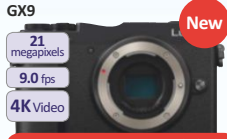


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EF 50mm f1.8 STM	£119
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18-400mm f3.5-6.3 Di II VC HLD	£649
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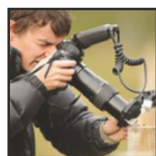


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430EZ Speedlite + Off Camera Cord 2	E+ £29
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16-35mm F4 L IS USM	E++ / Mint- £639 - £679
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18-55mm F3.5-5.6 EFS IS II	E++ £79
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24-70mm F4 L IS USM	E+ £549
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50mm F1.4 USM	E+ £179
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75-200mm F4.5 FD	Exc £29
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100mm F2.8 B/lock	As Seen £49
100mm F4 FD Macro	E+ / E++ £99 - £109
135mm F2.8 FD	E++ £49
135mm F3.5 FD	E+ £35
200mm F2.8 FD	E++ £149
200mm F4 FD	E++ £99 - £129
300mm F5.6 FD	E+ / E++ £55 - £59
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X-T1 Graphite Body Only	Mint- £529
X-T10 Black Body Only	E+ £319
X-T20 Body Only - Black	Mint- £649
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Pen-F Black Body Only	E+ / Mint- £669 - £699
Pen-F Silver Body + ECG-4 Grip	E++ £719
E-M5 MKII Body Only - Black	Mint- £679
E-M5 Silver Body Only	E+ £229

Panasonic GH5 Body Only	E++ / Mint- £1,349 - £1,449
GH4 Body + Grip	E+ / E++ £579 - £699
GF-3 Black Body	E+ / E++ £69 - £79
GX7 Body Only	E++ £249 - £259
GX8 Black Body Only	Mint- £419
GX80 Body Only	Mint- £339 - £419

Digital SLR Cameras

Canon EOS 1DX Body Only	Unknown £1,699
EOS 500D Body Only	E+ £119
EOS 550D Body Only	E+ £179
EOS 5D Body Only	E+ £159 - £199
EOS 5D MKII Body Only	E+ / E++ £589 - £689
EOS 5D MKIII Body Only	E+ £1,349 - £1,399
EOS 5DS Body + BG-E11 Grip	Mint- £2,249 - £2,259

EOS 5DS Body Only	E++ £2,099 - £2,149
EOS 600D Body Only	E++ £219
EOS 650D Infra Red Body Only	E++ £429
EOS 6D Body + BG-E13 Grip	E++ £779
EOS 750D Body Only	Mint- £389
EOS 7D MKII Body Only	E+ £849
EOS M Body Only	Mint- £129

Nikon D4S Body Only	E++ £2,999 - £3,149
D3 Body Only	E+ / E++ £749 - £799
D4 Body Only	E+ / E++ £1,789 - £2,189
D3300 Body Only	Mint- £229
D40X Body Only	Unknown / E++ £49 - £59
D500 Body Only	E++ / Mint- £1,449 - £1,499
D5600 body	Mint- £499
D60 Body Only	Unknown / E++ £49 - £89
D600 Body Only	E++ £619
D7200 Body Only	E+ £629 - £649
D750 Body Only	E+ £949
D80 Body Only	E+ / E++ £119
D800 Body Only	E+ / E++ £999 - £1,049
D800E Body Only	E++ £1,049
D810 Body Only	E+ / E++ £1,449 - £1,499
Df Body Only	E+ £1,399

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Lowepro Gadget Bags

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Classified 160 AW - Black	Mint- £59
Messenger Limited	E++ £35
Nova 160AW - Black	E++ £25
Professional Sling Bag 50	Mint £49
Specialist 85AW	E+ / E++ £35 - £39
Toploader Pro 70AW	E++ £35
CompuRover AW - Black	E++ £35
Fastpack 100 - Black	E++ £25
Phototrekker AW	E+ £29
Pro Runner 200 AW - Black	Mint- £39
Pro Trekker 400AW - Green/Black	E++ £129
ProTactic BP 250 AW Backpack	E+ £49
Rover AW - Black	E++ £35
Super Trekker AWII	E+ £149
Tahoe BP 150 Backpack - Black	E++ £25
Vertex 200 AW	E++ £79

Hasselblad H Digital

H5D Complete with 40MP Digital Back	E++ £6,449
H4D Complete with 60MP Digital Back	E++ £10,995
H4D + Prism + 50MP Digital Back	E++ £5,849 - £6,499
H3D Body + 31MP Digital Back	E+ £1,949
H2 Body + P20 Digital Back	E+ £1,499
H1 Body + Prism + P30 Digital Back	E+ £1,689
H1 Complete + Phaseone P25 Digital back	E+ £2,149
H1 Complete + Phaseone P20 Digital back	E+ £1,849
28mm F4 HCD	E++ / Mint- £1,199 - £1,899
35-90mm F4-5.6 HC	E++ / Mint- £3,549 - £3,550
35mm F3.5 HC	E+ / E++ £949 - £1,299
50-110mm F3.5-4.5 HC	E+ £1,299
50mm F3.5 HC	E+ / E++ £1,099 - £1,199
120mm F4 HC Macro	Exc / E++ £879 - £1,299
150mm F3.2 HC	E+ / E++ £949 - £1,099

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553ELX Chrome Body Only	E+ £299 - £359
503CX Complete	E+ £899
503CX Complete + PM5 Prism	E+ £1,199
501CM Complete	E++ £1,599 - £1,749
500CM Complete	E++ £749
500CM Gold Edition	Unused £3,999
40mm F4 C Black	Exc £449
50mm F4 C Chrome	E+ £249
50mm F4 CF	As Seen £249
50mm F4 CF FLE	As Seen £499
120mm F4 CF Macro	Exc / E++ £349 - £499
120mm F4 CFE Macro	E++ £999
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150mm F4 CF	Exc / E++ £249 - £399

160mm F4.8 CB	E++ £349
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250mm F5.6 Chrome	As Seen £99

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16/18/21mm F4 Tri Elmar	E++ £2,599
16/18/21mm F4 Tri Elmar + Finder	E+ / E++ £2,699 - £2,999
18mm F3.8 Asph M Black	E++ / Mint- £1,499
21mm F2.8 M Black	Exc / E++ £689 - £939
21mm F2.8 M Black + Finder	E+ £889
21mm F3.4 Chrome	E+ £649
21mm F3.4 R + 122228 M Mount	E++ £749
21mm F4 Chrome + Finder	Exc / E+ £749 - £799
24mm F1.4 Asph M - Black	Mint- £3,289
24mm F2.8 Asph M Black	Exc / E++ £899 - £1,099
24mm F3.8 Asph M Black	E+ £1,099
35mm F1.4 M Titianum	E+ £1,899
35mm F2 Asph M Black	E++ £1,249
35mm F2 Asph M Black 6bit E+ / Mint-	£1,699 - £1,749
35mm F2.5 M Black 6bit	Mint- £729
50mm F2 M Chrome 6bit	E++ £989
50mm F2 M Chrome M	E++ £1,099
50mm F2.8 Elmar	Unknown £149
65mm F3.5 Elmar	E+ / Mint- £169 - £299
75mm F2 Apo M Black 6bit	E+ / Mint- £1,599 - £1,999
75mm F2.4 M Black 6bit + Hood	Mint- £999
75mm F2.5 M Black 6bit	E+ £549
75mm F2.5 M Black 6bit + Hood	E+ £849
90mm F2 Apo M Black	E+ £1,499 - £1,749
90mm F2 Apo M Black 6bit	E+ / E++ £1,649 - £1,799
90mm F2 Black	E+ £499
90mm F2 Chrome	E+ / E+ £599
90mm F2 M Black	E+ / E++ £699 - £949
90mm F2.5 M Black 6bit	E+ £749
90mm F2.8 M Black	Exc / E+ £499 - £799

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R9 Black Body + Motorwinder	E+ £549
R8 Black Body + Motorwinder	E++ £399
R8 Chrome Body Only	E+ / E++ £319 - £349
R7 Black Body Only	E++ £299
R7 Chrome Body Only	E++ £299
R6.2 Black Body Only	E+ / E++ £399
R6 Chrome Body Only	E++ £349
R4 Black Body Only	E+ £159
R4 MOT Black Body Only	E+ £35
R3 Black Body Only	E+ £99

Leica R Lenses

15mm F3.5 ROM	E+ £2,399
25mm F2.5 Photar	E++ £349
28mm F2.8 PCS Shift	E++ £849
35mm F4 PA Curtagon Schneider	E+ £349
50mm F2 ROM	E++ £549
60mm F2.8 Macro ROM	E++ £799
60mm F2.8 R 3cam Macro	E+ £279
80-200mm F4 R 3cam	E++ £649 - £699
100mm F4 Macro R 3cam	E+ £279
180mm F2.8 R 2cam	E++ £249
180mm F2.8 R 3cam	E+ / E++ £299 - £499
180mm F2.8 ROM	E++ £949
180mm F3.4 Apo R 3cam	E+ £449
180mm F4 R 3cam	E+ £279
280mm F2.8 Apo R 3cam	E+ / Mint- £2,699 - £3,249
280mm F2.8 Apo ROM	E++ £3,499

Mamiya 645 Series

645 Pro TL Complete	E+ £369
50mm F4 C Shift	E++ £299
55mm F2.8 N	E+ £129
75-150mm F4.5 C	E+ / E++ £179 - £189
105-210mm F4.5 C ULD	E+ / E++ £99 - £149
500mm F3.5 C	E+ £115
210mm F4 C	As Seen / E++ £49 - £99
210mm F4 N	E+ £69
300mm F5.6 C	E+ / E++ £99 - £109
500mm F8 C Reflex	E+ £279

Nikon AF

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F65 Chrome Body Only	E+ / E++ £29
F65 Quartz Date Chrome Body Only	E++ £29
10-24mm F3.5-4.5 G AFS DX	E++ / Mint- £449 - £549
105mm F1.4 E ED AF-S	Mint- £1,649
105mm F2 AF DC	E+ £519
105mm F2.8 AFS G VR Micro	E+ / E++ £379 - £429
12-24mm F4 G AFS DX ED	E++ £399
14-24mm F2.8 G AFS ED	E++ £889
14mm F2.8 AFD	E++ £749
16-35mm F4 G AFS ED VR	E++ £729
16-85mm F3.5-5.6 G ED VR AFS DX	Unknown / E++ £179 - £259
17-55mm F2.8 G AFS DX IFED	E+ £249
18-105mm F3.5-4.5 G AFS ED DX VR	Exc £89
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £259
18-200mm F3.5-5.6 G AFS DX VR II	E++ £349
18-55mm F3.5-5.6 AFS II	Mint- £59
18-70mm F2.8 G AFS ED DX	E+ £75 - £79
24-120mm F3.5-5.6 ED AFD	E+ / E++ £129 - £149
24-120mm F4 AFS G ED VR	E++ / Mint- £679 - £749
24-70mm F2.8 AFS VR ED	E+ £1,449
24-70mm F3.5-5.6 IX	E+ £19
24-85mm F3.5-4.5 G AFS VR	E++ £269
24mm F2.8 AF	E++ £169
28-100mm F3.5-5.6 AFG	E+ £39
28-70mm F2.8 AFS	E++ £489
28-70mm F3.5-4.5 AFD	Exc £39
28mm F2.8 AF	E+ £149
28mm F2.8 AFN	E+ / E++ £129 - £139
35mm F1.4 G AFS	E+ £799
35mm F1.8 AFS G FX	Mint- £349
35mm F2 AFD	E++ / Mint- £169 - £199
55-200mm F4-5.6 AFS DX G VR	E++ £85
55-300mm F4-5.6 G AFS VR	Mint- £189
58mm F1.4 G AFS ED	E++ £989
70-200mm F2.8 G AFS ED VR II	E+ £1,049 - £1,089
70-210mm F4-5.6 AF	E+ £49
70-210mm F4-5.6 AFN	E+ £59 - £69
70-300mm F4-5.6 AFG	E++ £59
70-300mm F4-5.6 ED AFD	E+ / E++ £89 - £109
70-300mm F4-5.6 G AFS VR	E++ £299 - £319
70-300mm F4.5-5.6 AFS IF ED VR	E++ £299 - £329
80-200mm F2.8 ED AF	E+ £299
80-400mm F4.5-5.6 AFD VR	E+ / E++ £399 - £429
85mm F1.4 G AFS	E+ £849
85mm F1.8 AF-S G	E++ £379
85mm F2.8 D PC Micro	Unknown / E++ £799 - £889
180mm F2.8 ED AF	E+ £249 - £279
200-400mm F4 G VR AFS IFED	E+ £1,889
300mm F2.8 G AFS ED VR II	E++ £3,479
300mm F2.8 IFED AF	E+ £979
300mm F2.8 IFED AF-I	E++ £1,089
300mm F2.8 IFED AFS	E+ £1,549
300mm F4 AF ED	As Seen £239
300mm F4 E PF ED VR AFS	Mint- £1,249
400mm F2.8 AFI IFED	E++ £2,499
500mm F4 AFS IFED	E++ £2,499
500mm F4 G AFS VR IF ED	E+ £4,249
600mm F4 AFS IFED DII	E++ £3,949

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12-24mm F4 DA ED AL (IF)	E++ £459
14mm F2.8 DA ED IF	E+ £349
14mm F2.8 SMC DA	E++ £399
16-45mm F4 DA ED AL	E++ £169 - £179
16-50mm F2.8 A* DA SDM	E++ / Mint- £429 - £549
17-28mm F3.5-4.5 Fisheye F	E++ £199
17-70mm F4 DA AL (IF) SDM	E++ £239
18-135mm F3.5-5.6 ED AL (IF) DC WR	E++ £199
28-105mm F3.2-4.5 FA	E++ £95
28-70mm F2.8 SMC AL FA*	E+ £549
28-80mm F3.5-5.6 FA	E+ £49
28-80mm F3.5-5.6 FAJ AL	E++ £49
35mm F2.4 DA AL	E++ £79
35mm F2.8 DA Limited Edition	E+ £249
40mm F2.8 SMC DA XS	Mint- £179
50-200mm F4-5.6 DA ED	As Seen £29
50-200mm F4-5.6 DA ED WR	As Seen / E++ £49 - £79
55-300mm F4.5-6.3 DA PLM WR	Mint- £289
60-250mm F4 ED (IF) SDM	Mint- £739
70mm F2.4 DA Limited Edition	E++ £349
80-200mm F4.7-5.6 A	E+ £49

80-200mm F4.7-5.6 SMC F	E+ £49
80-320mm F4.5-5.6 SMC FA	Unknown £29
85mm F2.8 SMC FA Soft Focus	E++ £349
200mm F2.8 DA* ED (IF) SDM	E++ / Mint- £599 - £649
300mm F4 DA* ED (IF) SDM	E++ £599

Pentax PK/PKA Lenses

28-80mm F3.5-4.5 A	E+ / E++ £39
28-80mm F3.5-4.5 A	E+ £39
28-80mm F3.5-4.5 SMC A	E+ / E++ £39 - £59
28mm F2.8 SMC M	E+ £39 - £49
35-80mm F4-5.6 SMC A	E+ / E++ £19
35mm F2 SMC	As Seen £189
50mm F1.4 SMC PK	E+ £89
50mm F1.7 SMC A	E+ / E++ £49 - £79
50mm F1.7 SMC M	E+ / E++ £35 - £39
50mm F2 SMC A	E+ £39
50mm F2.8 SMC A Macro	E+ £119
50mm F4 SMC PK Macro	E+ £79
55mm F2 SMC PK	E+ £79
70-210mm F4 SMC A	E+ £49
80-200mm F4.5 SMC M	E+ £35
135mm F2.5 SMC	E+ £169
135mm F3.5 SMC M	Exc / E++ £29 - £59
200mm F2.5 SMC	E+ £349
200mm F2.5 SMC PK	Exc / E+ £199 - £449
300mm F4 SMC M*	E+ £399
300mm F4 SMC PK	E+ £119 - £129
400mm F4 SP LD IF	Exc £450
400mm F5.6 SMC M	E+ £239 - £259
500mm F8 Reflex	E++ £29

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134B Monopod	E+ £20
190XDB Mini Basic Black Tripod	E++ £49
290B Tripod	Exc £29
351MBV Tripod + 501 Fluid Head	E+ £139
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MKC3-H01 Compact Tripod Kit	E++ £49
MMC3-02 Monopod	E+ £39
MN055XDB Basic Tripod	E++ £59
MN079 Monopod	E+ £19
MN190 PROB Tripod	Exc £35
MN190XPROB Tripod + B&S Head	E+ £99
MN294-C4 Monopod	E++ £39
MN679B Monopod	E+ £25
MN682B Self Stand Monopod	E+ £45
MN718SHB Digi Mini Short Tripod	E++ £35
Modo Tripod Backpack	E+ £135
MT057C3 C/Fibre 3Sect Tripod	E++ £299
131DDB Cross Arm Triple Mounting	E++ £49
303 SPH Panoramic Head	E++ £199 - £249
400 Geared Head	E+ £179
430 Long Plate with Double Attachment	E++ £29
438 Ball Camera Leveler 3/8	E++ £49
454 Micro Positioning Plate	E+ £35
454 Micro Positioning Plate	E+ £35
500Ballsh 100mm Half Bowl Short	E++ £25
516 Pro Video Head	E+ £149
DYH-90 Levelling Base	E++ £129
MH057MO-Q5 Magnesium Ball Head QR	E++ £99
MN029 Head	E+ £20
MN055CCS Short Column	E++ £25
MN115 3way Head	E+ / E++ £15
MN116 Mk3 Super Video Fluid Head	E+ £89
MN138 Levelling Head	E++ £35
MN141 Head	E+ £15
MN141RC Head	E+ £25
MN160 Head	E+ £69
MN168 B&S Head	E+ £20 - £25
MN241V Suction Video Support	E++ £25
MN308RC Pro Ball Head	E+ £25
MN322RC2 Head	Exc / E++ £39 - £59
MN329 Head	E+ £39
MN342 Ball & Socket Head	E+ £25
MN352 B&S Head	E+ £15
MN390RC2 Pan & Tilt Head	E+ / E++ £35 - £39
MN460MG Head	E+ / Unused £35 - £45
MN482 Micro Ball Head	E+ £15
MN484RC2 Mini Ball Head QR	E++ £29
MN488RC0 Midi Ball Head	Unused £59
MN496 Compact Ball Head	E++ £35
MN503 Pro Fluid Head	E+ £159
MN519 Pro Fluid Head	E+ £219
MN700RC2 Mini Video Head	E++ / Unused £35
MN804RC2 Pan/Tilt Head	E++ £45
Modo 785 Tripod Backpack	Mint- £29

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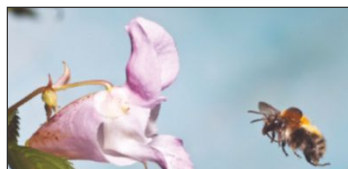
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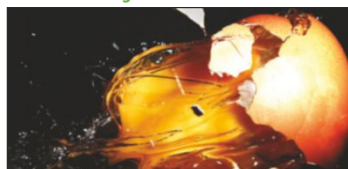
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Canon EOS 6D Mark II

26.2 MEGA PIXELS 6.5 FPS 3.2" 4K

Body only Add a BG-E21 grip for only
£1,558.00* £209.00

*Prices after £170 cashback from Canon. Ends 15.05.18

Canon EOS 5DS

50.6 MEGA PIXELS 5 FPS 3.2" 4K

Body only Add a LP-E19 battery for only
£2,849.00* £149.00

*Prices after £250 cashback from Canon. Ends 15.05.18

Up to £250 cashback on selected Canon lenses this Spring!



	You pay	Cashback	After Cashback
35mm f/1.4L II USM	£1,649.00	£220	£1,429.00
50mm f/1.2 L USM	£1,339.00	£170	£1,169.00
85mm f/1.2L II USM	£1,929.00	£220	£1,709.00
16-35mm f/2.8L III USM	£2,049.00	£250	£1,799.00
24-70mm f/2.8L II USM	£1,739.00	£220	£1,519.00
70-300mm f/4.0-5.6L IS USM	£1,229.00	£150	£1,079.00
70-200mm f/2.8L IS II USM	£1,979.00	£220	£1,759.00

Learn more at www.parkcameras.com/canon-cashback

Panasonic LUMIX GH5

Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video - and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

*Price after £100 cashback.
You pay £1,599.00 & claim £100 from Panasonic UK.

£100 cash back

In stock from **£1,499.00***

Panasonic FZ2000

20 MEGA PIXELS 4K PHOTO 100 FPS 3.2" 4K

Our Price For even more cameras, see our website
£799.00*

*Price after £100 cashback from Panasonic. Ends 29.05.18

Panasonic GH5S

10 MEGA PIXELS 4K 120 FPS 3.2" 4K

Now in stock!
£2,199.00

12 months 0% finance available. See website.

8mm f/3.5 Fisheye	£599.00
LEICA 12mm f/1.4	£1,099.00
14mm f/2.5 Mk II	£299.00
30mm f/2.8 ASPH	£269.00
42.5mm f/1.7 ASPH	£299.00
7-14mm f/4.0	£739.00
35-100mm f/2.8 O.I.S	£969.00
45-175mm f/4.0-5.6	£349.00
LEICA 100-400mm	£1,299.00

For even more Panasonic lenses, see in store or online.

Tamron 70-210mm

f/4 Di VC USD

A high-performance telephoto zoom lens with a constant maximum aperture of f/4 in a lightweight package. It is ideal for shooting distant subjects when mobility is key.

NEW!

Expected April 2018. Learn more at www.parkcameras.com

£699.00

FUJIFILM X-H1

The highest performance camera in the X Series range

24.3 MEGA PIXELS 14 fps 3.0" 4K

NEW!

The FUJIFILM X-H1, with a newly designed robust and durable body, incorporates a range of extremely useful features that support shooting in various scenarios demanded by professional photographers, videographers.

Body only **£1,699.00**

NOW IN STOCK!

See www.parkcameras.com/FUJIFILM-XH1 or call 01444 23 70 60 to learn more.

Fujifilm X-PRO2

24.3 MEGA PIXELS 11 fps 3.0" 4K

Body only Graphite
£1,449.00 £2,099.00

Extra £100 bonus when you trade in your old camera!

Fujifilm X-T2

24.3 MEGA PIXELS 11 fps 3.0" 4K

Body only Graphite
£1,434.00 £1,638.00

Extra £100 bonus when you trade in your old camera!

XF 14mm f/2.8	£829.00
XF 16mm f/1.4 R WR	£849.00
XF 27mm f/2.8	£369.00
XF 35mm f/2 R WR	£389.00
XF 56mm f/1.2	£849.00
XF 10-24mm f/4 OIS	£879.00
XC 16-50mm O.I.S	£379.00
XF 18-135mm WR	£699.00
XC 50-230mm O.I.S	£329.00
XF 50-140mm O.I.S	£1,329.00
XF 100-400mm O.I.S	£1,649.00

D850

45.7 MEGA PIXELS 7 fps 3.2" 4K

Welcome to full-frame FX splendour like you've never seen it before. From the studio to the remotest locations on earth. See our website to learn more!

See website for latest stock information!

Body only **£3,499.00**

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£585.00	AF-D 180mm f/2.8 IF ED	£759.00
AF-D 14mm f/2.8D	£1,369.00	AF-D 200mm f/4D IF ED	£1,269.00
AF-D 16mm f/2.8D Fisheye	£665.00	AF-S 10-24mm f/3.5-4.5G	£729.00
AF-S 20mm f/1.8G ED	£649.00	AF-S 14-24mm f/2.8G ED	£1,399.00
AF-D 24mm f/2.8D	£629.00	AF-S 16-80mm f/2.8-4E VR	£859.00
AF-S Nikkor 24mm f/1.4G	£1,799.00	AF-S 16-85mm f/3.5-5.6G	£497.97
AF-S 35mm f/1.8G ED	£449.00	AF-S 18-35mm f/3.5-4.5G	£619.00
AF-S 35mm f/1.8G DX	£179.00	AF-S 18-105mm VR	£219.00
AF-S 40mm f/2.8G ED	£239.00	AF-S 18-200mm ED VR II	£534.00
AF-S 50mm f/1.4G	£349.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
AF-D 50mm f/1.8	£119.00	AF-S 24-70mm f/2.8E ED VR	£1,779.00
AF-S 50mm f/1.8G	£189.00	AF-S 24-85mm VR	£439.00
AF-D 60mm f/2.8 Micro	£409.00	AF-S 28-300mm ED VR	£799.00
AF-S 60mm f/2.8G Micro ED	£479.00	AF-S 55-200mm f/4-5.6 VR II	£269.00
AF-S 85mm f/3.5G DX	£434.00	AF-S 70-200mm f/2.8 VR II	£1,998.00
AF-S 85mm f/1.8G	£399.00	AF-S 70-300mm IF ED VR	£499.00
AF-S 105mm f/2.8G VR	£749.00	AF-S 200-400mm VR II	£5,899.00

Olympus PEN E-PL9

16.1 MEGA PIXELS 8.6 fps 3.0" 4K

NEW!

Better photographs with no fuss and a beautiful camera to take them on. Take your photography to a new level with the E-PL9 & share your favourite shots with ease.

Available in Black, Brown or White designs.

In stock from **£579.00**

Olympus E-M10 Mk II

16.1 MEGA PIXELS 8 FPS 3.0" 4K

Body only +14-42 EZ
£449.00 £549.00

Add an Olympus ECG-3 handgrip for only £59.99

Olympus E-M10 Mk III

16.1 MEGA PIXELS 8 FPS 3.0" 4K

Body only +14-42 EZ
£549.00* £649.00*

*Use code **OLYMPUS-50** for this special price

Olympus E-M1 Mk II

20.4 MEGA PIXELS 15 FPS 3.0" 4K

Body only +12-40mm
£1,499.00 £2,199.00

Add an Olympus BLH-1 battery for only £74.00



THE EISA PHOTOGRAPHY MAESTRO CONTEST 2018

This Year's Theme:
Nature

1ST PRIZE
€1500 & EISA Maestro Trophy
2ND PRIZE
€1000 & EISA Maestro Trophy
3RD PRIZE
€750 & EISA Maestro Trophy



HOW TO ENTER

Provide 5-8 photographs on the theme of 'Nature'. All entries must be in digital format (from a digital camera or scanned film originals).

All National Maestro winners' images will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

UK DEADLINE: 1 MAY 2018

AP has teamed up with Photocrowd to host the contest, so to enter the competition, simply go to www.photocrowd.com/maestrouk. The top three winners will be chosen by the *Amateur Photographer* team and the results will be published in a June issue of AP. The first prize winner will win a print subscription to AP and will also go forward to the International round of the contest.

INTERNATIONAL JUDGING:

JUNE 2018

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's general meeting in June 2018. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 31 August 2018.

Results will be published in the September or October issues of all 15 EISA photo magazines/websites. All three winners will be invited to Berlin at the official EISA Awards ceremony on 31 August



For further details, terms and conditions visit www.eisa.eu/maestro

Canon Professional Dealer

EOS 5D MKIV In Stock, EOS 5DS, 5DSR, EOS 7D II EOS 1DX MKII, 5DMK4, 6D MKII, 80D, 77D

Canon Virtual Kits Offer 3 Year Guarantee on L lens	Phone	EOS 77D + 18-135 STM	£1079	TS-E 17mm f4L	£2,029	85mm f1.8 USM	£414
EOS 1DX II	£5,429	EOS 750D + 18-55 STM	£649	TS-E 24mm f3.5L II	£1,809	85mm f1.4L IS	£1,379
EOS 5D Mk IV	£3,249	8-15mm f4 L Fisheye	£1,149	TS-E 50mm f2.8L Macro	£2,199	100mm Macro f2.8	£519
EOS 5Ds	£3,279	10-18mm f4.5-5.6 IS	£239	TS-E 90mm f2.8L Macro	£2,199	100mm Macro f2.8L IS	£899
EOS 5DSR In Stock	£3,449	11-24mm f4 L	£2,789	TS-E 135mm f4L Macro	£2,199	300mm f4 L IS	£1,269
7D MkII Body	£1,429	16-35mm f4 L IS	£999	70-200mm f2.8L II	£1,979	300mm f2.8 L IS II	£5,599
EOS 6D MKII In Stock	£1,729	16-35mm f2.8 L III	£2,049	70-300mm f4-5.6 L IS	£1,229	400mm f4 DO IS II	£6,059
EOS 80D In Stock	£1,029	17-40mm f4 L	£709	100-400mm L II	£2,049	400mm f2.8 L IS II	£9,499
EOS 80D + 18-55 IS STM	£1,099	17-55mm f2.8 IS	£789	24mm f2.8 IS	£479	500mm f4 L IS II	£8,599
EOS 80D + 18-135 STM	£1,299	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,419	600mm f4 L IS II	£10,899
EOS 77D Body	£729	24-70mm f2.8 L II	£1,739	35mm f2 IS	£519	800mm f5.6 L IS	£12,199
EOS 77D + 18-55mm STM	£819	24-105mm f4L IS II	£1,029	35mm f1.4L II	£1,649	1.4x III £414 2xIII Extender	£414
		70-200mm f4 IS	£1,209	50mm f1.4	£384	600EX-III RT Speedlite	£689
		70-200mm f4L	£589	50mm f1.2L	£1,339		

Nikon Professional Dealer

Wanted Nikon in Part Exchange UK STOCK UK STOCK UK STOCK UK STOCK D5 - D850 - D750 - D810 - D500 - D7500 - D5600 - D3400 - LENSES - ACCESSORIES

NIKON PRO DEALER	D7200 body	£899	70-300mm f4.5-5.6 VR	£519	200mm f2 G ED VR II	£4,989
NEW D850 Body In Stock	D7200 + 18-105mm VR	£1,149	80-400mm f4.5-5.6 AFD VR	£2,199	300mm f2.8 G VR II	£5,079
D5 Body	D3400 + AF-P18-55 VR	£374	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£10,499
D500 Body	10-24mm f3.5-4.5 DX	£769	20mm f1.8 G	£679	500mm f4E FL ED VR	£8,699
D500 + 16-80mm f2.8-4 VR	14-24mm f2.8G	£1,599	24mm f1.4 G	£1,879	600mm f4E FL ED VR	£10,299
D810 Body	16-35mm f4 VR	£1,016	28mm f1.4 E	£1,999	800mm f5.6 FL VR+TC1.25	£15,299
D810 + 24-120mm f4	16-80mm f2.8E VR	£909	35mm f1.8 G	£459	PC 19mm f4E ED	£3,000
D810 + 24-70mm f2.8 VR	18-35mm f3.5-4.5	£609	35mm f1.4 G	£1,639	PC-E 24mm f3.5	£1,649
D810 + 14-24mm f2.8	18-140mm f3.5-5.6 VR	£479	50mm f1.8 G	£189	PC-E 45mm f2.8	£1,539
D750 Body	18-200mm f3.5-5.6 VR II DX	£659	50mm f1.4 G	£409	2x TC-20 E III Converter	£399
D750 + 24-120mm f4	18-300mm f3.5-5.6 VR DX	£889	58mm f1.4 G	£1,449	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£429	SB-5000 Speedlight	£499
NEW D7500 Body	24-120mm f4 VR	£989	85mm f1.4 G	£1,399	SB-500 Speedlight	£195
D7500 + 18-105mm VR	28-300mm f3.5-5.6 VR	£849	300mm f4E PF ED VR	£1,569	SB-R1C1 Commander	£609
D5600 + 18-140mm VR	70-200mm f4G ED VR	£1,149	105mm f2G Micro VR	£769	SU-800 Commander Unit	£339
D5600 + AF-P18-55mm VR	70-200mm f2.8E FL VR	£2,299	NEW 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

HASSELBLAD	Leica M10 + Free Battery	£5,799
New Hasselblad X1D-50C	SL Body	£4,995
Mirrorless camera - IN STOCK	SL body + 24-90mm	£8,495
	Monochrome (type 246) Black	£6,350
	TL2 body Black	£1,599
	TL2 body Silver	£1,599
	New CL Camera - Phone	£1,599
	O Camera Black	£3,595
	D-Lux (type 109)	£1,349
	Leica Sofort Mint or White	£229
	24mm f1.4 Summilux M	£4995
	24mm f3.8 Elmar M	£1758
	2mm f2 Summicron M	£2149
	50mm f2 Summicron M	£1695
	New 28mm f2 and 28mm f2.8Phone	
	See Website for full list of Leica lenses and accessories	

FUJIFILM	X-T2 Body + 18-55mm OIS	£1745
	X-T2 Body	£1434
	X-H1 Body	£1699
	X-Pro2 Body	£1489
	X-T20 + 18-55mm	£999
	GFX -50S System IN STOCK	Phone
	X100F Silver/Black	£1199
	XF 23mm f2 R	£419
	XF 16-55mm f2.8 R LM WR	£999
	XF 10-24mm f4 R OIS	£849
	XF 35mm f2 R	£369
	XF 50-140mm f2.8 R OIS	£1,349
	XF 100-400 OIS WR	£1,599
	XF 14mm f2.8 R	£829
	XF 16mm f1.4 R WR	£879
	XF 23mm f1.4 R	£929
	XF 55mm f1.2 R	£849
	XF 90mm f2 R LM WR	£879
	See Website for full listings	

WANTED
Quality photographic equipment for Part Exchange or Commission Sale.
We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.
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Manfrotto	190XPRO3	£159	494RC2	£46
	190XPRO4	£159	496RC2	£57
	190XPRO3	£299	496RC2	£79
	190XPRO4	£318	460MG	£299
	055XPRO3	£175	804RC2	£57
	055XPRO3	£344	MXHPRO-3W	£109
	055XPRO4	£279	410 Gearing	£153
	Befree Alu	£135	MVH502AH	£105
	Befree Carbon	£249	MVH500AH	£122

ZEISS	Canon/Nikon Fit Lenses	
	OTUS 55mm f1.4	£2,779
	OTUS 85mm f1.4	£3,195
	OTUS 28mm f1.4	£3,195
	15mm f2.8 Milvus	£2,159
	18mm f2.8 Milvus	£1,850
	21mm f2.8 Milvus	£1,395
	25mm f2	£1,250
	28mm f2	£969
	35mm f2 Milvus	£935
	50mm f1.4 Milvus	£995
	50mm f2 Milvus	£995
	85mm f1.4 Milvus	£1,395
	100mm f2 Milvus Macro	£1,395
	135mm f2 Milvus	£1,799
	Zeiss Binoculars - 10 Year Warranty	
	8x32 Conquest HD	£684
	10x32 Conquest HD	£724
	8x42 Conquest HD	£949
	10x42 Conquest HD	£995
	8x42 Victory SF	£1,899
	10x42 Victory SF	£1,949

SWAROVSKI	8X25 Pocket CL Green/Black	£515
	10X25 Pocket CL Green/Black	£549
	8x32 EL Field Pro	£1,475
	10x32 EL Field Pro	£1,520
	8x42 EL Field Pro	£1,825
	10x42 EL Field Pro	£1,855
	10x50 EL Field Pro	£1,965
	12x50 EL Field Pro	£1,989
	BTX Eyepiece module	£2,070
	BTX 30x85 Set	£3,195
	ATX 30-70x85 Spotting Scope	£2,945
	ATX 25-60x85 Spotting Scope	£2,675
	ATX 25-60x85 Spotting Scope	£2,205
	ATS 80-HD Angled + 25-50x scope	£1,995
	ATS 65-HD Angled + 25-50x scope	£1,595

SIGMA	Nikon/Canon Fit (3 Year warranty)	
	8-16mm f4.5-6.3 DC	£599
	17-50mm f2.8 DC OS	£329
	10-20mm f3.5 DC	£339
	12-24mm f4 Art	£1395
	17-70mm f2.8-4 DC C	£349
	18-35mm f1.8 DC Art	£649
	18-250mm f3.5-6.3 DC	£349
	18-300mm f3.5-6.3 DC C	£369
	24-70mm f2.8 DG OS Art	£1,199
	24-105mm f4 DG Art	£599
	50-100mm f1.8 DC Art	£949
	70-200mm f2.8 DG OS	£899
	150-600mm f5-6.3 DG C	£799
	150-600mm f5-6.3 DG S	£1,329
	35mm f1.4 DG Art	£549
	50mm f1.4 DG Art	£599
	24mm f1.4 DG Art	£649
	20mm f1.4 DG Art	£699
	105mm f2.8 Macro DG	£359

INDURO	Stealth Series Carbon Fibre Tripods:	
	CLT004	£199
	CLT103	£207
	CLT104	£225
	CLT203	£270
	CLT204	£288
	Grand Series Stealth Carbon Fibre Tripods:	
	GIT203	£337
	GIT204	£360
	GIT303	£427
	GIT304	£445

LEE Filters	100MM SYSTEM	
	Foundation Kit	£57
	DSLR Starter Kit	£212
	Deluxe Kit	£537
	Professional Kit	£112
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	Wide adapter	£38
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	Front holder ring	£33
	ND Grad set Hard	£185
	ND Grad set Soft	£185
	ND Grad set Med	£185
	0.3 ND Grad	£74
	0.6 ND Grad	£74
	0.9 ND Grad	£74
	Little Stopper	£89
	Big Stopper	£89
	Super Stopper	£89
	0.6 Pro Glass ND	£118
	0.9 Pro Glass ND	£118
	Field Pouch Black	£34
	Field Pouch Sand	£34

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Canon EOS 5DS Body 8335 Actuations	£1695	Sigma 35mm f1.4 DG Canon	£395	Nikon D5 Body 6800 Actuations	£4200	Nikon AF-S 105mm f2.8 Macro VR	£549
Canon EOS 5D SR Body 50622 Actuations	£1995	Sigma 35mm f1.4 DG Canon	£749	Nikon D700 Body 29208 Actuations	£495	Nikon AF-S 300mm f4E	£375
Canon EOS 6D Body 2512 Actuations	£895	Canon MT24 EX Macro Flash	£599	Nikon D4 Body	£1695	Nikon AF-S 200mm f2.8 VR	£2995
Canon EOS 7D Body 15155 Actuations	£295	Canon 14X II Extender	£1195	Nikon D7000 + 24-85mm AFS 16706 shots	£595	Nikon AF-S 35mm f1.4G	£995
Canon EOS 40D Body 2931 Actuations	£125	Fujifilm X12 Graphite Body	£1195	Nikon AF-S 14-24mm f2.8G	£1100	Nikon AF-S 300mm f2.8G ED VR	£2195
Canon EF 11-24mm f4L	£1995	Fujifilm X12 Booster Grip	£160	Nikon AF-S 16-35mm f4G ED VR	£695	Leica 28mm f2.8 Summicron 6 bit	£1999
Tokina 11-16mm f2.8 DX - Canon	£295	Fujifilm XF 23mm f2 R APO Lens	£899	Sigma 17-70mm f2.8-4 DC Art Lens - Nikon	£249	Leica 16-21-35 f4 Tr Elmar M	£3495
Canon EF 35mm f2	£195	Fujifilm XF 18-55mm f2.8 R LM OIS	£349	Nikon AF-S 24-70mm f2.8G ED	£895	Leica 90mm f4 Macro Elmar M Set	£1595
Canon EF 24-105mm f4L IS USM	£125	Hasselblad HD 39 + 80mm + 35mm	£2995	Nikon 20mm f2.8G	£295	Leica 90mm f2 APO M - Latest version	£2295
Canon EF 50mm f1.2L USM	£795	Hasselblad 201F + 80mm f2.8 + A12	£1399	Nikon 24mm f2.8 AF	£180	Leica M240 Body Black	£2500
Canon EF 70-200mm f4L	£349	Hasselblad Flexbody	£1195	Zeiss 25mm f2.8 ZF	£425	Leica M9 (240) Body Black - Brased	£2500
Canon EF 70-200mm f2.8L IS USM	£1095	Hasselblad HCD 25mm f4 Lens	£2495	Nikon AF-S 35mm f1.4G	£295	Leica M9 Steel Grey Body	£1995
Canon EF 70-200mm f4-5.6L IS USM	£995	Hasselblad HCD 35-90mm f4/5.6	£1695	Nikon AF-S 50mm f1.4G	£295	Leica S (007) + 30-90mm (500 shots)	£12495
Canon EF 600mm f4L IS USM	£2995	Hasselblad HC 50-110mm	£95	Nikon 50mm f1.2 AS	£395	Wanted Quality Photographic equipment for Part Exchange	
Canon EF 70-300mm f4-5.6L IS USM	£295	Mamiya RZ67 Pro I Outfit	£695	Nikon AF-S 70-200mm f2.8G ED VR	£195		
Canon EF 85mm f1.8 USM	£175	Bronica GSI Outfit	£695	Nikon AF-S 70-200mm f2.8G ED VR II	£195		

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Taken by MPB's Ian Howorth

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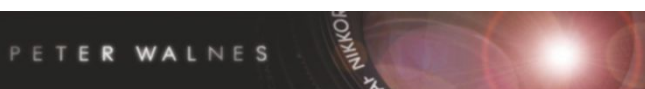


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Final Analysis

Roger Hicks considers... 'Fourteen-year-old cotton spinner (Matty Lott), Texas,' 1913, by Lewis W Hine



© LEWIS HINE/US LIBRARY OF CONGRESS

There are no doubt many 14-year-olds who would love to leave school; earn money; be free. In the 1970s I certainly taught several who would, and in the 1960s one of my dearest friends did, though not exactly officially. He bricked off to become a builder. Today English Heritage comes to him for advice (and practical help) in restoring mediaeval and Georgian buildings.

But equally, you often see young girls, especially from Africa or India, saying that the most important thing in the world to them is an education; not to be married at 15, 14, 13...

In the short term education is compulsion; in the long term, choice. The longer that we can put up with education, the more choice we have when we finish

it. What would Matty Lott have wanted?

Lewis W Hine (1874-1940) worked for the National Child Labor Committee from 1908 onwards. He could not always work openly: he was repeatedly threatened with violence and even death by company goons. He pretended to be a travelling postcard vendor, a bible salesman, and someone documenting factory machinery. He was, as this picture bears witness, a brilliant photographer: look up his work at the US Library of Congress, where I found this image.

Matty and the machines dominate the picture: still-childish flesh and bone against the unyielding, unchanging cast iron of the spinning machines and the transience of the cotton. She is weak, yet strong. To rephrase *The Red Flag* slightly, *The People's Flag* is deepest red/

Stained with blood our mothers shed.

Compositionally and technically the picture is stunning, though slightly bronzed or stained in places; but did you even notice that before I pointed it out? Matty is set just deep enough in the photograph to be subjugated by the machines, and just far enough forward to dominate the picture. She is almost at the far limit of the depth of field: the mass and brutality of the machines is emphasised by the sharpness of the nearer machinery, the relentlessness of the task summed up by the endless spindles fading out of focus. We can all but hear the clatter of the machines and the rattle of the drive belts, smell the dust in the air; and we must surely admit that 'health and safety gone mad' is better than the alternative. Especially when you are 14.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image from the Bain Collection



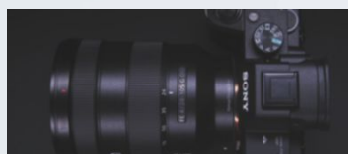
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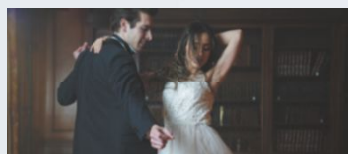
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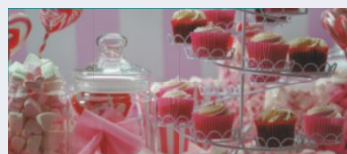
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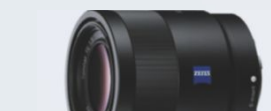


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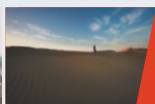
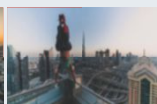
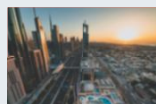
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Professional Photographer Tobi "Tobishinobi" Shonibare has been sharing his first impressions of the a7R III from his architecture shooting in Dubai. Read his thoughts at blog.parkcameras.com



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